

# THE NEW YORK DRAMATIC MIRROR

Vol. XLVII., No. 1,302.

NEW YORK: SATURDAY, JANUARY 4, 1902.

PRICE TEN CENTS.









Albert A. Andrus, leading man, Men's Enemy. \* \*



**ELDONA.—WINTER OPERA HOUSE** (John C.







(Continued on page 22.)



## THE FOREIGN STAGE.

## PARIS.

Nelly Roster Another Nouveautés Hit—Other Novelties—Quiet at the Français.

(Special Correspondence of The Mirror.)

PARIS, Dec. 12.

The Nouveautés certainly deserve to be called the hottest theatre in Paris. Probably more novelties have been produced there than at any other of our playhouses. *Le Contrôle des Wagons-Lits*, *La Dame de Chez Maxim*, *Les Maris de Lorraine*, and *La Petite Fonctionnaire* are only a few of the Nouveautés hits. A month ago fortune seemed to have deserted the house. Bismarck's *Le Bon Mayen* proved a failure, and for the first time in a long while the theatre was not crowded at every performance. Now conditions are changed again, and the crowds flock in as of yore. The reason is that the Nouveautés has another success—Paul Bilhaud and Maurice Hennequin's comedy, *Nelly Roster*. Everybody agrees that *Nelly Roster* is a genuine go. It is a really funny play, humorous in plot and treatment. Best of all, it is free from vulgarity than most of the French farces. Not that it keeps wholly away from delicate subjects. *Nelly Roster* is a demimonde, and no secret is made of the fact. An attempt to palliate her misdeeds is made in the recital of the events leading up to her actual circumstances. It seems that, a while back, her husband, one Legris, had discovered a flirtation of hers that he imagined to be worse than it really was. Though his wife protested, and truthfully, her innocence of any wrongdoing, Legris would not believe her, and left her, blinding him to Africa. The wife, forced to support herself, found the life of the semi-sphere both pleasant and profitable, and under the name of *Nelly Roster* she soon became famous. Of her friends the last and most devoted is Albert Lebrun, a young lawyer, with a loving wife of his own, who never suspects that her husband has a mistress. With the passing of time Lebrun has fallen a victim to the fascinations of another charmer, Valentine Grisolle, a friend of his wife. When it comes to breaking with *Nelly*, Lebrun hesitates. He likes her too well to desert her without pretext. That the separation shall be pleasant, therefore, he tells her a fabulous story of his wife's vixenish temper, and how she had discovered their liaison and was making his life a hell. To give verity to his tale, he shows up in a battered condition, a result, he says, of a beating he has received from his shrewish spouse. Nothing could be further from the facts, for Madame Lebrun is as mild and inoffensive as a kitten, and ready to fulfill her husband's slightest wish. *Nelly Roster* learns of the deception after she has willingly parted from Lebrun to save him from further persecution. It happens that *Nelly* is in need of a maid. The young woman she engages turns out to have just left the employ of Madame Lebrun. From her *Nelly* finds that her sweetheart's wife is in every way the opposite of a shrew. Then she guesses the true state of affairs and devises a revenge. Madame Lebrun must also want a maid, so *Nelly* forthwith applies for the position. Madame Lebrun is charmed and engages her at once. Of course Lebrun is agitated when he arrives home and encounters *Nelly*. Naturally, he doesn't dare to give any hint of his acquaintance with her, but to his wife he finds fault with the new servant, and urges that she be discharged. But Madame Lebrun has taken a great fancy to her, and *Nelly* stays. She, in turn, likes Madame Lebrun, and gives her some lessons in the art of smart dressing and chic manners. From a rather plain little housewife Madame Lebrun is transformed into a stylish Parisienne, much to the surprise and pleasure of her husband. *Nelly* also is aware of Lebrun's flirtation with Madame Grisolle, and tells all his attempts to make a rendezvous with her. She urges him to remain true to his wife, but as he still is infatuated she adopts other tactics by showing Madame Grisolle a letter from Lebrun that asks *Nelly* to appoint a rendezvous with him. That action Lebrun is concerned. By this time Lebrun has fallen in love with his wife and resolves to be faithful to her hereafter. *Nelly's* occupation seems to be at an end, but there is a reward for her good work to show for her. Her husband, who is Madame Lebrun's godfather, suddenly returns from Africa and is astonished to find his wife in a marital position. He concludes while a pitiful, mythical story of struggles that *Nelly* tells him, forgives her, and takes her back to him.

In nearly all respects *Nelly Roster* can be graded conservatively. Fractures of the Seventh Commandment have become almost a necessary element in French farces, and the authors may to a large extent be excused, by virtue of custom, for introducing that element in this case. They should be commended, though, for handling the subject delicately and inoffensively. With but few changes *Nelly Roster* will, I think, be suitable for presentation in English, and it ought to be a success. One of its merits is that there is not the superfluity of complications that one generally expects in such plays. The story is simple and really quite plausible, and it is told credibly. As I have said, there is abundant humor and opportunity for really good acting. The play may be said to show the effect of the success of the *Copie* comedies upon the French stage. That other authors are following in the line of refined, dignified work that *Copie* presents is a good sign, and it is to be hoped that *Nelly Roster* will have a long run, and that we shall have other plays of its caliber.

Mrs. Camille, who jumped into fame in *The Old Man in the Moon*, plays *Nelly*, and right charmingly she is. Camille does admirable comedy work as Lebrun, and Mrs. Robinson is sweet as his wife. All the other roles are well taken and the mountings are pretty. To sum it up, *Nelly Roster* is enjoyable from every viewpoint, and, thus far at least, the comedy success of the season.

A new double bill at the Renaissance begins with *Madame de Camille*, a satirical play of slight merit, and ends with *Deux de Famille*, a melodrama by Henri Greville, that presents effectively some intense situations. The villain is a bad, bad man named Lecomte, and when he is about to marry his daughter, one Vanner, a friend of the family, would stop the marriage by revealing various unwelcome episodes in Lecomte's past. But Vanner has a part of his own, having been the lover of Madame Marlin. Lecomte knows this and made Vanner's life by a threat of discovery. Vanner then warns the parents by an

anonymous letter. Lecomte chokes him by the diabolical contrivance of falling like the story of her mother's fall, which, he says, he will make public unless she marries him. To save her family the girl consents, and sacrifices herself by telling her parents that Lecomte has seduced her. The ending is forced and inconsequent. Before the marriage can take place Vanner makes a confession of his former relations with Madame Marlin, whose husband promptly pardons them both and sends Lecomte about his business. The play shows many credibilities of construction, but it is saved by the strength of its situations. The acting was not what it should have been. M. Greville as Marlin and Jeanne Lion as Lisa were excellent, and much superior to the others.

*La Fille du Garde-Chasse*, that had a long run at the Ambigu, has been succeeded by *La Marchande de Fleurs*, a new melodrama by Xavier de Montepia and Jules Dornay. A lurid drama is this, suggesting any number of plays. The gist of the plot is that a judge and his mistress murder the mistress's husband, and later the judge in his official capacity condemns an innocent man for the crime. In the end the judge and his accomplices pay the penalty. The best acting is that of Lena Monte, the Ambigu's popular leading woman, as the guilty wife. The play teems with excitement and is a big success.

Not as much can be said for Porel's new departure at the Vaudeville—*Sainte Gallette*, the comedy by Albin Valabregue. Supposedly a satire on money worship, the play is confused, silly and tiresome. All the efforts of Tarride, Numa, Madame Daynes-Grassot and others do not save it.

Quiet reigns at the Français, and the social-taires seem to have accepted the retention of Claretie and the appointment of Guitry as stage-manager. In the matter of productions a change has been made. For *La Petite Anie*, by Brion, Gustave Guichet's *Le Nuage*, originally called *Les Deux Passés*, has been substituted and will have its premiere to-morrow night.

Barnum and Bailey's Circus is the Mecca of huge crowds daily, and is reaping a harvest of dollars. Several new features have been added since the opening.

The Rellow Comedy company will play His Excellency the Governor here Dec. 17 and 21.

T. S. R.

## ROME.

King Harlequin's Success—Mascagni's Radcliffe—Incomes of Italian Playwrights.

(Special Correspondence of The Mirror.)

ROME, Nov. 10.

King Harlequin is our latest and greatest success, though not a novelty in every sense of the word, for it was given here some months ago, and was very much discussed at the time, as it is wherever it is given, and it has now been given in many great European cities, even where it had once been forbidden. Now it is making a tour of Italy with the company led by Maggi, one of the best all around actors on the Italian stage.

The idea, I think, is taken from an old, romantic, philosophical pastime, in which Harlequin after the lapse of a hundred years returns to life and compares the men and customs of his old life with the men and customs of his new life. The result is not satisfying to the new state of things, he sees, and he becomes a pessimist and even a revolutionary character, in his burlesque way of looking at things.

King Harlequin, which, by the bye, is taken from the German, is conceived on somewhat similar lines. Only monarchs, however, come under the lash of Harlequin's satire here, and the King's ministers, especially, are treated in true revolutionary style, which explains why the play has been forbidden in various countries. It is a satire on kings, ministers and courtiers in general, not exempting unscrupulous and ambitious women, without virtue or sense of womanly honor. The plot alone finds favor with the author, and therefore does the play please the pit and gallery more than the stalls and boxes.

Harlequin, who first kills his master, the King, and then through a two-like resemblance swaps the throne, shows us what real good a king might do if, unrestrained by his ministers, he were able to follow the natural dictates of his heart. The prime minister, in the play, is the personification of tyranny, and he seeks to poison Harlequin to get rid of a too liberal king. Harlequin once this and saves himself. But he has had enough of playing at kings and ending through all the maneuvers of a vicious court. So he returns to his original state, but not before he tells the whole court what he thinks of every one in it. Altogether it is the "Harlequin revival" of the old Italian pantomime, with political satire added in it.

Harlequin is a fine part for any actor, and the dead King's mother might be played by even a Clara Morris. Short on the part is, it is very dramatic. Camille is Harlequin's lover. She does not know that he is the king. She thinks it is Harlequin who has been killed by the king, and is going to be revenged by killing him, but is stopped in time. A vicious court lady is the only other female character in the play, and she is utterly despicable. The real heir to the throne is half an idiot, just the tool the prime minister wants. The language is good throughout, and altogether the play has been an immense success here.

Another success, this time at Novelli's Theatre, is *Calandrone*, by Valentino Soldani, a new author, who has sprung into note with a jump. The subject is historical, and the scene is placed in Florence in the time of Cosmo de Medici, during the struggles of the republic against party and faction. The Medici party join the plot for the return of the proscribed Cosmo. Whereas Lupo, a patriot, sees the ruin of Florence if governed by a Medici. He is accused of treason, however, for harboring in his home a certain Michele, a friend of Cosmo, and believed by Lupo's daughter, Susanna. So for the sake of his daughter Lupo saves Michele's life. Then Cosmo returns and also saves Lupo from exile. Then again Michele returns to Lupo's home and seduces his daughter. But Cosmo compels him to marry the girl. She, however, feeling that she is no longer loved, dies of a broken heart, while Florence is keeping its "Calandrone of May" (*Calandrone*). Novelli is grand as Lupo.

There are plenty of new authors springing up in Italy. At the last conference of the Dramatic Society no less than thirty new works were sent in. One of these had the queer title of *Opus*

*Salvo*. What the play itself is like I cannot tell. Playwrights do not make fortunes in Italy. Even Gluck does not get more than \$1,500 a year, and not always that. Novetti gets no more than \$600 a year, and Marco Praga \$400. Bolto gains only \$200 for his *Madame*. This reminds me that he says he won't produce *Marion* next year, as he is under contract to do. There will be a jolly row if he doesn't. Tardini earns more. His income is taxed at \$5,000, and Leoncavallo's at \$2,000. Mascagni's income is not publicly known, but what we do know is that he has reaped a million of francs by *Cavalleria* alone. His Radcliffe is having a splendid success here. It is his favorite opera, at which he worked for years, long before *Cavalleria* was even thought of. The libretto is taken from Helot's tragedy, in which he sought to personify man's struggle against fate. It is in four acts. The first is in Macgregor's castle, where Douglas is being married to Maria, Macgregor's daughter. Maria's old nurse, Marguerite, is mad, and has a secret on her mind. Radcliffe loves Maria and kills all the other men who love her. He has already killed two and intends to kill Douglas. For this he sends him a call to meet him at the Black Stone.

The second act is placed in a thief's tavern. The tavern keeper's child is saying his evening prayer, at which Radcliffe thinks of his own childhood and his past life. He thinks of the hospitality he received from Macgregor in his happier days, and of his love for Maria. Then come his vows of vengeance, that no other man shall possess her but himself. In the third act we are at the Black Stone, where Radcliffe and Douglas meet. Douglas recognizes Radcliffe, who had once saved his life, and in return he saves Radcliffe when he falls. In the last act Radcliffe kills Maria and then himself.

The libretto is awful, but the music is beautiful! At the end of the opera the whole public rose and shouted for Mascagni. He had not had such an ovation since the first night of *Cavalleria*. Nearly every air had to be repeated, and the child's prayer could not be heard too often. The public could not be satisfied.

A great curiosity is now promised us. Such a thing as has, perhaps, never been given before. You must know that there has been a quarrel between some Dalmatian and Croatian monks respecting a church in Rome. The Dalmatians had the real right to it, but they are poor, whereas the Croatians are rich, and protected by the Vatican and Austria. So what are the friends of the Dalmatians going to do to help them? They are going to bring out an opera on a Dalmatian subject, *The Siege of Verona*, and the music will be entirely of Dalmatian choruses and songs as sung by the people of Zara, Ragusa, etc. The music has been transcribed by voice from the people themselves by one of our leading professors, and the libretto is also a reduction of a Dalmatian historical episode of the sixteenth century. The orchestration will be the work of a member of our Academy of Santa Cecilia in Rome, and a *Sologna* by birth. The opera will be given at the Argentina, the largest theatre in Rome, and we are promised a first-class spectacle, such as is rarely seen in Rome. The music will be decidedly original, as also will be the dances, and there is to be a march of real Dalmatian soldiers. The classic Dalmatian poets will also be heard, with organ accompaniment. We are all enthusiastic in expectation of the event, that will be one of the greatest attractions of this year's Roman season.

Another expected production is *L'Annuncio* of Francesco da Rimini, for which the maestro demonstrates in writing appropriate music—that is, a prelude, an overture, and various instrumental—descriptive of the tragic story. There also will be choruses and dances in the play.

Adelaide Ristori will complete her eightieth year on Jan. 20, and on that day she will be presented with an address and a medal, to which all the actors, actresses, critics, journalists and dramatic authors of Italy have subscribed. Don't miss the list.

Ristori, however, looks very much older than your Mrs. Gilbert, who completed her eightieth year Oct. 21, and she has not had so much work to do as Mrs. Gilbert, having retired from the stage years ago, though she is as much in love with it as ever, and never misses a "first-night" of any kind, when she is always one of the chief attractions of the theatre. She always occupies a centre box on the grand tier, which is the property of her husband's family, in every theatre of Rome, and there she sits with her handsome daughter, who is as handsome as Ristori herself was when young. Her son is gentleman-in-waiting on Queen Margherita, the widow of poor King Humbert. Adelaide is expected in Rome for the occasion of the eightieth birthday festival, so it will be quite an event for all of us in Rome, including your own.

S. P. Q. R.

## AUSTRALIA.

Preparations For Christmas Season—Barrett in New Zealand—Revivals and Productions.

(Special Correspondence of The Mirror.)

SYDNEY, Nov. 26.

In Sydney and Melbourne extensive preparations are being made for the Christmas season. In the former city J. C. Williamson will produce *Alles in Wonderland* at the Royal, and initiate a second season of grand opera at Her Majesty's. In "Alles" Lillian Dugan, Edmund Gwenn, and Edwin Froese, specially engaged in London, will form part of the company. The Lyceum will be occupied by William Anderson until February, and Charles Halloway will return to the Criterion, while Charles Arnold will play a farewell season at the Palace. In Melbourne Mr. Williamson will produce *San Toy* at Her Majesty's. Several new plays, including Florence Young and Claude Rains' will appear. At the Princess, George Halloway's novelty will be *Aladdin* and *Little Red Riding Hood*, as originally intended. Nellie Stewart will appear in the title-role. Bland Holt will mount a fresh play at the Royal, Lee and Rial will introduce wholesale changes in the Bijou programme, and Maggie Moore will commence a season at the Gaiety.

The Wilson Barrett season at Her Majesty's, Sydney, has proved a success. The sign of the Cross being the most attractive item. Ben Hur is in preparation for production early in the coming year. The company will include Austin McCord, Conway Tearle, Hamilton Stuart, Ruth Macey, May Chavaler, Mabel Lane, and other artists new to the Australian stage.

At the Sydney Criterion, Josephine Station and Henry Hallam have spent American musical comedy a profitable speculation, and would probably extend their season had not the theatre been

engaged for Christmas. After leaving Sydney the company will proceed to Newcastle. The two most successful productions have been *Wang* and *Fra Diavolo*.

Spectacular drama rules at the Sydney Lyceum, where William Anderson is playing *The Ladder of Life* to crowded audiences; while at the Sydney Royal Charles Halloway is equally fortunate with a new version of *East Lynne*.

Wilson Barrett will open in New Zealand December 28, and after a brief tour will return to Australia preparatory to his departure for South Australia. Before leaving Sydney he will appear in *Virginia*, *Hamlet*, and *Othello*.

It was intended to have a short season of comic opera at the Sydney Royal, and *Flora* is announced as the opening bill, but as the company is wanted for the production of *San Toy* in Melbourne the stay in the New South Wales metropolis must necessarily be of limited duration.

Among the London engagements made by George Halloway are Mr. and Mrs. Gordon Bailey and the *Perman Trio*. The *Perman* are Australians who went to London in search of engagements, a fact of which many of the Commonwealth papers appear to have no knowledge.

The failure of Tyrone Power's Melbourne theatrical speculation has evoked a large amount of popular sympathy for him and Mrs. Power (Edith Crane). With a little more capital Mr. Power might have achieved success. The heavy preliminary expenses swallowed up all his available means.

At the Melbourne Princess the *Broughs* will follow *The Second in Command* with *The Magistrate*, experience having shown that laughter-provoking comedies fill the treasury chest most rapidly.

Among the latest plays secured by J. C. Williamson is *The Trenchard*.

Bland Holt has the Australian rights of more dramas than he can possibly produce. Among his latest acquisitions are *The Price of Peace*, *A Criminal Judge*, and *The Betting Book*.

The *Broughs* will begin a New Zealand season at Auckland on December 28, and will be followed by the Halloway company with *A Message from Mars*.

Maggie Moore reports good business in Western Australia.

The Sydney Palace is closed, Lee and Rial's American Vanderville company having gone on tour until opening at the Melbourne Bijou, which will not be vacant until the close of the month.

Fred Duval, representative of Percy Dix, the New Zealand Harry Richards, is going to America in search of vanderbilt talent.

John P. Sheridan is still in New Zealand.

Most of the members of the Holloway Dramatic company at the Sydney Royal have been engaged for another twelve months, with the right of renewal. The company will return to the Sydney Criterion at the end of the year.

JOHN FLANNERY.

## HONOLULU.

(Special Correspondence of The Mirror.)

HONOLULU, H. I., Dec. 10.

The Nelli company left here Dec. 4 after a successful four weeks' season. The houses were not crowded, but the receipts left a satisfactory margin of profit. Coming in the middle of the social season, Mr. Nelli realized that four plays a week were too many for the four hundred, many of whom gave up certain functions, but could not forego all recreation, etc., for the theatre. This is the key to dramatic affairs over here as far as the better class is concerned. Three plays a week are the most they will regularly attend. It is doubtful whether any other organization would have done as well as the Nelli, who have a great many warm and personal friends here. Mr. Nelli has determined to return again in the middle of July, after his San Francisco season. Ernest Hagen is back at the Orpheum, the vanderbilt house, but is not doing well. Lee and Rial are expected here shortly to play at the Orpheum. The Boston Concert Company—Walters, Belgian violinist; Lillian Horne, soprano, and Newton, baritone, recently gave two concerts.

ALAN DREW.

## CUBA.

R. H. Low, the transportation agent, has made arrangements for the journey to London of the Argentine company. Kings La Gracie and the entire organization, consisting of twenty-five people, will sail from this port on the *Albatross* on Jan. 11.

J. H. Wallack will once produce *Wyandott*, and will afterwards it through the rest of the season with *When London Rings*.

Cecil T. Alton Brown, the agent and stage historian, desires to learn the present whereabouts of Hattie Brown, who was known on the stage as Hattie Rogers, and who was one of the Rogers Sisters. She was married in Buffalo, N. Y., in 1889. In recent years nothing has been heard of her in the theatrical world.

The Kittie Band, which is to appear at the Madison Square Garden on Jan. 11, is said to be the tallest organization of its kind in the world. Every one of the musicians measures over six feet, and the drum-major, Rudolph Donald McLean, is probably seven feet high.

James A. Bailey and George O. Starr, of the Barnum and Bailey Circus, will sail for Europe on the *Titanic* on Jan. 18, to begin their organization. They have been in America for several weeks on a business visit.

Willis Granger closed his season on Christmas night.

R. D. Shaw will retire next week from his position as business-manager for Robert B. Mott.

Frank Daniels, in Miss Hapshetty, will come to the Casino immediately after the conclusion of the run of *Anna Held* in *The Little Duchess*.

New England Folio will close its tour on Jan. 18.

Ralph Stuart will close his engagement as leading man with Grace George on Jan. 11, and will leave immediately for Seattle, Wash., where he will begin a twenty weeks' engagement on Jan. 18, opening in *The Last Paradise*.

It has been erroneously stated that Marie Wigham had signed with The British Burlesque. Miss Wigham is and has been a member of the David Harum company.

Harry Dickson now plays the eccentric and funny Lord Coddle in *A Runaway Girl*.

Herman E. Franklin, of Rochester, Ind., has contributed through The Mirror \$1 to the Actors' Fund Home.

Felix Dumas has secured the American rights to a French musical comedy, now running in Paris, Berlin, and Vienna, and will produce it with a company of twelve principals and a chorus of twenty.

Ernest Lamson, a hit, York State Folio, \* \*



A very interesting sermon was preached by the Rev. Dr. Heber Newton, on Dec. 15, at a meeting of the Actors' Church Alliance, at All Souls' Church, New York. It follows in full:

take their breath in delivering their message, but they should not be filled with a defeatist attitude in the treasurer's account. The average student can be brought against the charge.

On every hand are memorials of the departed. Recumbent figures of the heroes of the land have passed from the strife of life into the calm of the eternal world, resting from their

And all this it does six days out of the week.

...sides of human nature, but finally to his agon-  
...of human nature: not to the better, neither age-  
...to man at his best. That again is the worst,  
...duty of high art in every age. It does  
...prevent art from dealing with com-  
...themes and humanly subjects, for even to  
...subject matter it will bring out the best



If you have smoked too much, spirits depressed and sleep disturbed, take half a teaspoonful in half a glass of water just before retiring. Brings quick relief.



**DRAMATIC COMPANIES.**









## TELEGRAPHIC NEWS

CHICAGO.

Mrs. Campbell's American Debut—Southern and The Strollers Liked—Bills for Week.

(Special to The Mirror.)

CHICAGO, Dec. 30.

The second year of the twentieth century will be ushered into Chicago, in a theatrical way, by Mrs. Patrick Campbell and E. H. Southern, to say nothing of Eddie Foy. Mrs. Campbell made her first appearance in America at the Grand Opera House here this evening, and it was by all odds the dramatic event of years in Chicago. The house was packed, and when "Mrs. Pat" stepped upon the stage she had a reception that must have assured her that there was no prejudice against English actors in this country. Magda was the play, and the actress scored a great personal success, while the excellent supporting company shared the honors with her. Magda will be given until Thursday evening, when The Second Mrs. Tanqueray will be put on for the balance of the week, except at the Saturday matinee, when Beyond Human Power is announced as the bill. The seat sale has broken all records.

Mrs. Campbell is a worker. She arrived here early last week and at once began rehearsals at the Grand. On account of the Christmas matinee she rented the stage of Cleveland's Theatre, now closed, and put in the whole day in rehearsing several plays. She is stopping at the Auditorium Annex, where "Mike," the Auditorium cat, who has seven of his lives left, took a lively fall out of her griffin, "Finky Panky Poo," and put him out for the full count in one round.

Otis Skinner, whom you will see this week at your Victoria in Francesco da Rimini, had a splendid engagement at the Grand last week, and incidentally lost his temper—a rare occurrence. Thursday night, during his last act, his company annoyed him by whispering and tittering behind the scenes, and when the last curtain fell he rated them soundly and rushed off to his dressing-room. Soon afterward he was summoned to the stage to explain his rage, and there he found the company all assembled around a great loving cup brimming with champagne, which Aubrey Boucicault presented to the actor and his charming wife as the gift of every one from leading lady and manager to chair lad and grip. Mr. Skinner responded handsomely, made a pleasant speech, and the passing of the cup closed another demonstration of the fact that Mr. and Mrs. Skinner are beloved by all who are privileged to know them—and little Cornelia, the other two-thirds of the sketch.

E. H. Southern has made a great big hit at Powers' as Villon in If I Were King, which began its second and final week to-night. It has been filling the theatre at every performance, and Cedille Loftis has shared honors with the star. It is one of the few performances of these days that are well worth seeing. Are You a Mason will follow Mr. Southern for a week, and then Julia Marlowe comes with When Knighthood Was in Flower for a run.

The Christmas dinner of the Forty Club at the Wellington last Friday evening was one of the festive affairs of the year. Among the guests were Otis Skinner, Reginald Roberts, William Morris, John E. Henshaw, E. J. Batcliffe, Aubrey Boucicault, and D. L. Don. The annual ladies' dinner will be given in the Auditorium banquet hall on Tuesday, Jan. 28.

A cruel report that "Karl" Gardner, the German comedian, has died at the County Hospital, was circulated here last week and probably spread abroad. It is entirely without foundation. I am pleased to say.

At the Illinois The Strollers appears to have hit the popular taste, and Fay, Don, Henshaw, and charming Marie George are winning golden opinions for clever work. Ethel Barrymore follows next week in Captain Jack of the Horse Marines.

William Morris and Marie George were among my court callers last week, to wish the compliments of the season, and speaking of the season's compliments, reminds me that they have received me from all over the world. Diana, the dancer, sent them from Rude Post, and Ralph Delmon sent them from London, on a postal card illustrating St. Paul's. (In order that there may be no ill feeling in Northern Minnesota, I may state that they also came from a friend in Minneapolis, in the song and dance line.) Ed J. Connolly sent one of his unique "match crackers"; and there were the Witmark greetings, a telegram from William Morris, but written from Olga Netherland, in London, a clever card from Marie Huntington-Hill, a card from Arthur Molland, and London compliments from Harry and Flora Blake and William E. Blakely, as well as an artistic calendar by Sewall Collins, from Sewall Collins, Jr. But, best of all, were two Misses' credentials for 1902.

The Price of Peace remains but two weeks more at McVicker's, when Kellar comes for his annual engagement. After the performance Christmas night there was a seventeen-foot Christmas tree on the stage, and Jane Gilmour made up as Santa Claus and gave presents to the kids of the production, as well as to the older. And there was a dance and other joyful doings.

Richard Buhler has been re-engaged as leading man of the Hopkins Stock company, and appeared yesterday in the title-role of a new play, Robert Emmet, which made a hit. A big feature is added by the appearance of the crack Chicago Football team, managed by Wilt H. Corwin, of the Chicago American.

Ole Roaf's quaint humor is still enjoyed by large audiences, who see The Starbuck at the Danforth, and the stock company is doing fine character work in the play. The third week of the run opened yesterday.

All of the old contingent of music lovers has rallied here to the Castle Square standard at the Stradshaker, where Fayet was followed to-night by Carmen. Next week, Cavalleria Rusticana and I Pagliacci. Shoshan, Roberts and Misses Harwood, Ludwig and Rensselaer are all favored.

Ed E. Hart, the quiet man who distributed programmes at the door of Hooley's and Powers' for thirty years, has passed away.

Manager Henry W. Savage will produce George Ade's comic opera, El-Ram; or The Sultan of Sals, at the Stradshaker March 18. The lyrics are by A. G. Wetball, and a great deal is expected from the collaboration of two clever men.

J. H. Stoddard comes to the Grand for a week Jan. 12 in The Bonnie Brier Bush.

Clara Morris will lecture in the Music Hall of the Fine Arts Building on Jan. 30.

Agnes Herndon and Albert A. Andrus opened in Man's Enemy at the Alhambra yesterday afternoon.

At the Bijou Sunset Mines was given its first production by a cast headed by Henry Waterson. (I didn't know he had quit the newspaper business).

The good old White Slave is the New Year's week bill over at Lincoln J. Carter's Criterion. At the Academy of Music Bobby Boleston and Katie Rooney are appearing in McFadden's Row of Flats.

The Girl I Left Behind Me, with Edith and Fred Julian in important roles, was revived by the stock company at the new Columbus yesterday. The Greatest Thing in the World is underlined.

Edmund Hayes entertained large audiences in A Wise Guy at the Great Northern yesterday. He will be followed next week by a young Irish comedian of the name of Joseph Murphy, who will present two plays, called The Kerry Gow and Sham Rhea.

The news of the death of genial Charlie Power was an awful shock to his many friends here, who had looked forward to greeting him again soon. They don't make many better men than Power.

In Slouch City recently Lew Newcomb, of the Mason and Mason company, recently discovered the letter head of an artist proclaiming himself "the versatile black and white face comedian and specialty artist with dramatic ability, good study and conception of character; genteel and comedy old man, shrewd, Irish comedy, tramp, cockney; trick tambourine solo and character old nig song and dance a feature." He suggests to state, however, whether or not he can shave, and is used to the care of horses.

The Beadstock Club, of Hartford, had its Christmas dinner and tree last Saturday evening, and my invitation reached me Saturday afternoon. Just my luck!

Edna Wallace Hopper came on here last week and made her brother a Christmas present of \$500, and an allowance of \$100 a week. Not to be outdone in kindness, Mr. Wallace signed over to her his share in their deceased mother's estate.

May Hooper is presenting The Great Diamond Robbery at the People's, and The Ticket of Leave Man is the swear-off bill at the New American.

The Yiddish Stock company is appearing in repertoire at Glickman's this week.

Blanche Walsh will soon appear at McVicker's for two weeks in Janice Meredith.

Well, I wish you all a very Happy New Year.

"Burr" Hall.

## BOSTON.

The Chaperons a Success—Other New Bills—The Hum of the Hub.

(Special to The Mirror.)

BOSTON, Dec. 30.

Again the Columbia is opened with a new management—Harry Farrow, who has made many friends here in the past, being in charge. The attendance was large and encouraging, and if the business of to-night keeps up the house will certainly have all the prosperity it requires. The attraction—The Chaperons—was especially good, and may be put down as a Boston success. Harry Conner, Marie Cahill, and Eva Tanguay being the best liked of the cast. The entertainment is catchy from beginning to end, and promises to have a merry fortnight.

Leslie Mann and Clara Lipman had a good audience to welcome them at the Boston Museum, where the long run of Sky Farm had ended Dec. 28, after breaking several records. The Red Kloof is certainly timely in its subject, with its situations placed in the Transvaal. The indications point to a successful fortnight.

"Way Down East" takes up the thread of rural comedy for the local playgoers, and the engagement at the Boston promises to be exceedingly big, as this is the first time that the play has ever been seen at these prices. The cast still includes Phoebe Davies, Ella Hugh Wood, and others who have been identified with the play in the past.

William Humphrey and Rosalie Knott are new stars for the Boston stage, although Mr. Humphrey made innumerable friends in the long time when he was at the Castle Square with the stock company. Now they present at the Tremont the Julia Arthur production of More than Queen, and an exceedingly queer coincidence Henrietta Crooman follows with the Julia Arthur production of As You Like It. Both Mr. Humphrey and Miss Knott were well received to-night.

The Sporting Duchess made such an unexpected success at the Castle Square last week that it is to continue for one week more. In my letter of last week I attributed to Leonora Bradley the hit which was made by Jennie Kendrick, who deserves the success of her good work. The succeeding attraction will be The Two Orphans.

Siberia is the play of the week at the Bowdoin Square, introducing the full strength of the stock company headed by Lorraine Drexler and Bert Lytell. The house enters the Schley-Sampson controversy to-night, for Schley buttons were given out as souvenirs.

The Road to Ruin, with Terry McGovern, is the change of bill of the night at the Grand Opera House, and the patronage was tremendous. The play will be here only this week.

William Faversham, in A Royal Rival, has had a good week of it at the Hollis. Mr. Faversham's easy grace and Julie Opp's effective work are the features of the performance, and the play is staged unusually well.

The first week of William H. Crane in David Harum at the Colonial closed to tremendous business, and the indications are that the six weeks which remain will not be enough to wear the welcome out for this popular play. Mr. Crane's impersonation is one of the most delicious that he has ever given, and the whole cast is good.

Held by the Hammy was revived at the Grand to-night by Leigh Harrison's stock company. Mattie Choate, the new leading lady, making her first appearance. Mr. Harrison also plays with the company for the first time.

For the second time this season the Park is closed for a week. It was shut in preparation for the vaudeville engagement, and when that closed immediately the announcement was made that Edward E. Rice would bring his extravaganza company back to Boston, opening with Evangeline and following with 1492. The attraction was announced up to Sunday, when

very quietly it was dropped, and the statement was made that the house would be closed in preparation for A. H. Chamberlain's production of Morocco Bound. And so Mr. Chamberlain gets the stage of the Park, even if he does not manage the house as he had hoped to do last fall.

The permanent opera company at the Bijou turns from comic opera back to grand, and gives a performance of Faust that is fully as good as J. K. Murray and Clara Lane gave when they were at the Castle Square. Frances Knight, who is one of the favorites, alternates Sidel with Hattie Belle Ladd.

The Tremont is going to have a new comic opera production next May, but a mystery is being made of the names of librettist and composer.

Sky Farm starts out on a tour of the New England circuit. The members of the cast who keep permanent homes in New York learned with regret that there would be no visit to the metropolis until next year. It had been understood that after three weeks of one-night stands the comedy would go to New York to fill out the season.

Frank Stammers, a young Boston musician, is writing the incidental music for Ninety and Nine, Ramsey Morris' new play.

T. B. Lothian, the assistant manager of the Colonial, is in exceedingly poor health, and has been compelled to take a complete change for a month, so as to recuperate. Just before going away he was surprised by the gift of a superb saddle-lined overcoat from the attaches of the house. He came back to his office and found the door locked, and it was not until after quite a struggle that he got in. Just as he was about to scold the man who was at fault he saw the coat which had been spread out before his desk with a nicely worded note of good wishes.

Joseph Jefferson, the comedian's son, sent as a Christmas gift a building to his cousin, Charles Jackson, who is at the Colonial.

Charles W. Currier has been appointed press representative at the Columbia under its new administration.

George Marion came on to Boston last week for a day, and was the guest of some newspaper friends at the Boston Press Club.

Charles A. Rawlett has gone ahead of James K. Hackett in the one-night stands, which he is to visit after the Boston engagement.

Dr. David A. Collins, who married Miriam O'Leary, the soprano of the old stock company at the Museum, is just recovering from having his right leg amputated at the City Hospital.

Nellie V. Parker is recovering from a serious accident, which she sustained on her way by electric car to her home at Revere.

JAY BENTON.

## PHILADELPHIA.

How the New Year Starts in Quakerdom—Few Novelties—Bills Help Poor.

(Special to The Mirror.)

PHILADELPHIA, Dec. 30.

The New Year offerings at our theatres lack novelty, being mostly stay-overs and revivals. At the Christmas matinee and night performances every place of amusement in the Quaker City played to capacity, which will likely be repeated on New Year's Day.

John Drew began to-night a two weeks' engagement at the Broad Street Theatre in The Second in Command, and received a warm welcome from a large audience. E. E. Willard Jan. 12, followed by Maudie Adams Jan. 20.

Miss Bob White continues at the Chestnut Street Theatre. Ethel Jackson is a good drawing card, and deserves the credit for all the success the comedy achieves. Dorman Thompson Jan. 12. William Collier Jan. 27.

The Rogers Brothers in Washington, at the Chestnut Street Opera House, will hold the boards until Jan. 12, when Ben Hur will be revived for four weeks.

Dan Daly continues at the Garrick Theatre in The New Yorkers. David Warfield in The Auctioneer will be the next attraction.

One of the most popular entertainments offered here this season is Fox Grandpa, now in its second and last week at the Auditorium to crowded houses. Joseph Hart and Carrie De Mar are the particular favorites, excellently supported by a large array of good specialty people. Mamie's 'Awkins will play a return date here Jan. 6.

Chauncey Olcott, with Garrett O'Magh, is in his second and final week at the Walnut Street Theatre, attracting only a limited number of admirers. James O'Neill Jan. 6.

The revival of The Sporting Duchess at the Girard Avenue Theatre drew a crowded house to-night. Grace Huntington and Jack Webster are specially engaged. The Durban-Sheeler Stock company deserve special credit for their work this season. My Friends from India Jan. 6.

The Silver King, by the Forepaugh Theatre Stock company, is a splendid offering for the New Year. It is staged with the liberality for which the management is noted. John J. Farrell, Frank Peters, Fanny McIntyre, and Florence Roberts have congenial roles. Business large. A Cavalier of France Jan. 6.

The Star Theatre, with the Ethier-Douglas Stock company, is winning back the large clientele and supporters of the Carrie Radcliffe Stock. George E. Bogie, late of Keith's Theatre, has assumed the managerial reins here. The Two Orphans is the programme this week, opening to a large house. Jan. 6, The Octocoon.

Darcy and Spock's Stock company at the Standard Theatre are giving a creditable representation of The White Squadron, making a specialty of the Congress of Navies as a spectacular stage pageant. Business fair. There is in rehearsal The Executioner's Daughter, that will receive its initial production in America Jan. 6.

The Sign of the Cross, with Charles Dalton, that played the People's Theatre last week, has been transferred to the Park Theatre as a New Year's bill. Nell Burgess Jan. 6.

Nellie McIlhenny, in M'lan, is this week at the National Theatre and a big card. A jolly old-time favorite, in a successful and well-staged play, the verdict of a large audience at the opening to-night. Are You a Buffalo will play a return date next week.

The Evil Eye attracted a large audience at the People's Theatre. It is a big attraction, sure of excellent returns. On the Stroke of Twelve Jan. 6. Night Belle Jan. 12.

The Grand Opera House, under the management of H. Hackett, to-night inaugurated its new policy of grand opera in English. The company is under the management of Julius Hove, with William Percy as stage director. Edith Mason and Thomas H. Paine are the stars, ably

seconded by W. H. Clark, Kate Condon, Bertha A. Davis, Joseph Frederick, Rita Stearns, Alice Gaillard, Antoinette Hunsack, Laura Kinsaid, Jeanne Priori, Charles J. Brichard, Guy Lingenard, Daniel Cantori, Francis Gellison, Payne Clark, and a large chorus. The musical directors are Joseph Trend and Orville L. Mayhew. If Thrustars was received this evening by a large audience and continues for the week. Faust is underlined.

Dumont's Minstrels, at the Eleventh Street Opera House, are meeting with applause and crowded houses. There is an unchanged programme.

Wurster's German Stock company at the Arch Street Theatre is a great success. The plays for this week are Die Goldgrube and Der Grosse Prophet.

The opening of the season of the Metropolitan Opera company at the Academy of Music, Dec. 28, with Tristan and Isolde, was a brilliant event. Romeo and Juliet Dec. 31. Carmen Jan. 2.

Jan Kubelik, assisted by E. Friml and Joseph Shaw, will make his local debut at the Academy of Music on the afternoon of Jan. 4.

Carrie Radcliffe, late of the Star Theatre, is trying to get possession of the Oriental Theatre, lately used as a German Theatre, Third Street near Green. There are three partners who claim to hold a lease of the theatre, and Miss Radcliffe's attempt to gain a foothold there has caused a disagreement among them, which probably will be decided in the courts.

The Philadelphia lodge of Elks kept open house Christmas for the children and poor. The ragged were clothed, the hungry fed, and every child received a stock of toys and candy to take home. Tons of coal and barrels of flour were presented to hundreds of worthy people.

A. FENNEMAN.

## ST. LOUIS.

Florodora Catches On—King Dodo's First Visit—Other Attractions.

(Special to The Mirror.)

ST. LOUIS, Dec. 30.

Florodora caught on in great shape here, and packed houses greeted Isadora Bush, Bertha Waltsinger, Alf Whelan, Sydney Deane and the other clever entertainers throughout the week. It could have easily run for three weeks. Sunday evening at the Century we heard King Dodo for the first time. Gertrude Quinlan, Miro Delamota, Arthur Woolley, William Fruetta, Edward Clark, and Charles W. Myers, all former Castle Square favorites who have appeared at Music Hall the past two seasons, were given a royal welcome. Cherish Simpson, so well known here in vaudeville, is a valuable member of the company. Next Sunday, Kathryn Kidder.

Viola Allen did only a fair business at the Olympic. W. H. Fawcett, who played leads in the Imperial Stock company last season, was well remembered by his friends. This evening Julia Marlowe again presented When Knighthood Was in Flower, which had its initial production at the Olympic early last season. Henry Irving and Ellen Terry Jan. 6.

Edmund Hays again scored with his great character of the "tough" in A Wise Guy, at the Grand, and business was good. Sunday afternoon Williams and Walker opened to a packed house. These clever "colored gentlemen" are very popular in St. Louis and always play to capacity. Among their supporters are Pete Hampton, Richard Connor, Green H. Tapley, Fred Douglas, J. A. Shipp, George Catlin, Loyd G. Gildea, Lottie Williams, Ada Overton-Walker, Anna Ross, and Edna Alexander. Next week, The Gay Mr. Goldstein.

McFadden's Row of Flats continues to be one of Manager Garen's best drawing cards, and Havlin's enjoyed a prosperous week. In Old Kentucky, and very old in St. Louis, returned to Havlin's yesterday for a week's stay. In the company are Edwin Brandt, Bert G. Clark, George Cairns, Charles Brandt, William Cullington, Robert Bibba, James Roberts, John M. Powell, Harry Swinton, Allen Treat Hunt, Estelle Dale, and Adelaide Bateson Colton. Lost River underlined. Manager Garen's New Year's week offering at the Imperial is The Bowery After Dark. In the company are Nat H. Dow, C. E. De Maure, Charles Fieldt, Charles Lockton, Edy Snow, Nellie Fillmore, Frankie Francis, Carrie Le Moyna, and Marion Hyde. A Homespun Heart follows.

The Choral-Symphony Society gave their fourth concert of the season Thursday evening at the Odéon before a large audience of music lovers. The following were the soloists: Mrs. M. Hanson, De Moss, soprano; Isabelle Boston, contralto; William Van Hosen, tenor; Gwilym Miles, baritone, and Charles Galloway, organist.

The American Stock company opened its season at the Fourteenth Street Theatre Saturday evening with East Lyna. The vaudeville turns introduced between the acts were Gladys Leslie, Michel and May, Joe Fren, and Harry Burke.

The Heilmann-Wall German Stock company presented Swel Wappen on Wednesday night, and Der Mueller and Sein Kind Sunday night.

J. A. NOBLE.

## BALTIMORE.

The Climbers, Peaceful Valley and Eden Holden—Events in Music—Other Bills.

(Special to The Mirror.)

BALTIMORE, Dec. 30.

The New Year attraction at Ford's Grand Opera House is Eden Holden. The title-role is portrayed by E. M. Holland, and among others in the cast are William Harris, Earle Ryder, John Frederick Cook, Jay Wilson, J. H. Bradbury, Leo Hardman, Sidney Prior, Richard Newirth, Louis Payne, Lucille Flaven, Kate Densin Wilson, Kenyon Bishop, Annie Watson, and Marie Durichan. Arizona will follow.

Amelia Bingham and her capable company presented The Climbers at the Academy of Music this evening. In the company supporting the star are Robert Blum, Frank Worthing, Ferdinand Gottschalk, James Carew, Alfred Fischer, J. R. Sturgis, Edward Moreland, Henry Warwick, Harry Wright, Jr., Minnie Dupree, Ethel Winthrop, Madge Carr Cook, Bijou Fernandez, Florence Lloyd, Marian Gardiner, Ned Ross Stover and Lillian Wright. New England Folks will follow.

A delightful performance of Peaceful Valley was given at Chase's Theatre to-night by the Percy Haswell Stock company with the following cast: Hume Howe, George Pawcett; Mr. Rand, Regan Hughes; Charles Rand, Frank Craven; Ward



Andrews, Lloyd Carleton; John Ferguson, Frederick Lewis; Jonathan Ford, Alfred Hudson; Virginia Rand, Percy Maxwell; Nibbs Ferguson, Laura McGilvray; Mrs. Howe, Alice Butler; Martha Howe, Agnes Everett. Mr. Foxworth filled the role made so familiar by Sol Smith Russell with decided credit to himself. Miss Maxwell made a charming Virginia Rand. The supporting company was fully up to the standard. Next week, *The Dutchman*.

Al. H. Wilson, in *The Watch on the Rhine*, is at the Holiday Street Theatre. Mr. Wilson is quite a favorite with our theatregoers, and the business for the week will be the capacity of the house.

James and his band, in combination with scenes from grand opera, will be heard at the Music Hall on Saturday afternoon and evening next. Lillian Nordica will appear at the Music Hall on New Year's night in a grand song recital. The advance sale of seats has been large. Jan Kubelik, who was to have appeared here on Jan. 3, will not be seen until Feb. 3.

Julietta Atkinson, of the Percy Maxwell Stock company, lost her purse the other day with \$45 in it. An advertisement brought its return.

Put Me Off at Buffalo, with Fisher and Carroll and a competent company of merrymakers, is the attraction at the Auditorium. A clever comedy and vaudeville bill is given.

HAROLD RUTLAND.

## WASHINGTON.

**The Toreador Produced—Its Cast and Story—Happy New Year Offerings.**

(Special to *The Mirror*.)

WASHINGTON, Dec. 30.

The first American presentation of *The Toreador*, a musical comedy by James T. Tanner and Harry Nichols, with lyrics by Adrian Ross and Percy Greenbank, and music by Ivan Caryll and Lionel Monckton, took place to-night at the New National Theatre. Francis Wilson appears in the leading comedy part. The role that gives him unlimited opportunities for fun making. The music is catchy, and the work of the very excellent company met with the approval of a large audience. The cast:

Augustus Trull ..... Melville Ellis  
Pettifer ..... William Blodgett  
Sir Archibald Blackett, Bart ..... John A. Coyne  
Blanche ..... Robert A. Evans  
Governor of Village ..... Edward Gore  
Handmaster ..... W. H. Thompson  
Carajolo ..... William Blodgett  
Mr. Proffit ..... Joseph Fay  
Emma Nevada ..... Joseph Fay  
Nancy ..... Harry L. Wallace  
Sammy Gigg ..... Francis Wilson  
Nancy Stanton ..... Christie MacDonald  
Dora Selby ..... Adèle Ritchie  
Susan ..... Joseph Fay  
Mrs. Mallon Hoppings ..... Joseph Fay  
Dona Teresa ..... Sandra Raymond  
Dona Teresa ..... Sandra Raymond  
Dona Teresa ..... Sandra Raymond

*The Toreador* is in two acts. Briefly the story is as follows: Sammy Gigg, a footman or "tiger," has come to Biarritz, the famous French watering place, with his master, an English Consul. He falls in love with Susan, who keeps a flower shop, but she does not respond with ardor. Mrs. Hoppings, a wealthy English widow, who is loved by Pettifer, a dealer in wild animals, meets Carajolo, a famous Spanish toreador, at Biarritz, where Mrs. Hoppings is awaiting the arrival of her niece, Nancy Stanton. Nancy is on her way to Villayia with Dora Selby, an heiress, who is to meet her guardian. Mrs. Hoppings, of a romantic turn of mind, has fallen in love with the toreador, and intends to marry him the following day. Carajolo plans to take his bride to Villayia, where he is to celebrate his honeymoon by fighting eight bulls. The bulls have been supplied by Pettifer. He fears that they may not kill Carajolo, so he advertises for a "ferocious tiger" to pit against him. Gigg sees this advertisement and applies to Pettifer for a position. To his consternation he learns that the animal dealer is looking for a tiger of the Royal Bengal variety rather than a footman.

The Spanish conspirator who notifies Carajolo that he has been selected by Carlotta to lead an uprising in Villayia, and also that an old sweetheart of his is coming to Biarritz in search of him with a message from the Carlotta. Dora Selby gets a letter from her guardian, stating that he has sent his son, Augustus Trull, to meet her, and he hopes the young man will make an impression. Dora does not favor Trull, so she arranges for Nancy to dress as a man and pose as her husband. Trull comes and Dora introduces her husband, "Mr. Robinson." Nancy recognizes in Trull's friend, Sir Augustus Blackett, a young man who rescued her from a hotel fire. Teresa, the emissary of the Carlotta, seeks Carajolo. He tells her that their marriage can never take place and, as a matter of business, he will marry Mrs. Hoppings. Pettifer sees that Mrs. Hoppings overhears this conversation, and she discards the toreador. Teresa secures her passport, and when Gigg announces his intention of going to Villayia, Teresa asks his company, as the passport calls for two people. Then Mrs. Hoppings concludes to go to Villayia with Dora and Nancy. In the second act Gigg and Teresa arrive in Villayia. The passport reading "Carajolo and wife," the populace mistakes Gigg for the famous toreador, and he finds himself the lion of the hour, but fated to fight eight bulls and lead a Carlotta uprising. Susan follows Gigg from Biarritz to keep him out of trouble. Mrs. Hoppings relents, and wants to forgive the bull fighter. The Carlotta drive Gigg to distraction and complications follow rapidly. Arranged in a toreador's costume Gigg is called to the arena, but he is saved by the arrival of Carajolo, who has come in reply to a telegram sent by Teresa in Mrs. Hoppings' name. The sentimental difficulties are all happily ended. Gigg wins Susan, Teresa again fascinates Carajolo, Pettifer persuades Mrs. Hoppings to marry him, Dora discovers she likes young Trull, and Nancy finds her fate in her rescuer from the hotel fire. Next week, *The Dutchman*.

Percy Quiller is the Columbia's offering. Stuart Robinson will follow.

The Bellevue Stock company at the Lafayette gives Sweet Lavender. The performance is admirable. Antoinette Walker plays the name part with distinction. Francis E. Powers is an excellent Dick Phenyl. White Whitteley is Horace Broom; William Redmond, Geoffrey Wedderburn; Charles Wyngate, Clement Hale; John T. Sullivan, Dr. Delaney; Frederic Sullivan, Mr. Bulger; H. C. Bradley, Mr. Maw; Mrs. Thomas Barry, Ruth Holt; Grace Griswold, Mrs. Gillilan, and Lillian Lawrence, Minnie Gillilan. William Redmond and Mrs. Thomas Barry are new members of the company.

Winchester, the new war play, is a popular attraction at the Academy. To-night a capacity audience applauded the thoroughly good acting company, that includes Wright Huntington, Clint

G. Ford, Edward McWade, Joseph Hammer, Hardee Kirkland, Charles Chappell, Harry Bagshaw, John Gorman, Margaret Lee, Mary H. Halsey, Julia Bachelder, and Margaret May. *Miles* next week.

The Choral Society sang the Maccabees at Congregational Church Hall Friday night, having the assistance of Caroline Shepherd, Josephine Jacoby, Leo Leberman, Joseph S. Bernstein, Herman Hans Wetzel, Dr. Anton Gieseler, and Josef Kasper.

Beginning Feb. 5 the local Elks will hold a midwinter carnival at Convention Hall. The Bostock-Pearl Carnival company will present the leading features.

Lillian Nordica, under the local management of Katie V. Wilson, will give a song recital tomorrow afternoon at the National. E. Romayne Simmons will be the accompanist. Musical events in the near future are the appearances of Innes' Band at the Columbia Jan. 5, the return of Jan Kubelik Jan. 10, the "Klitties" Sunday, Jan. 15, and Sousa in the same month, both at the National.

Marie McKelidon, professionally known as Marie Christie, of the Fox Quiller company, is seriously ill at her home in this city with scarlet fever.

One of the season's successes was the engagement of James K. Hackett in Don Caesar's Return. JOHN T. WARD.

## CINCINNATI.

**Pike Stock in Under Two Flags—Florodora at Walnut—Other Offerings.**

(Special to *The Mirror*.)

CINCINNATI, Dec. 30.

Meager houses the first part of the week and crowded audiences from Christmas on was the rule at the local theatres. At Robinson's Julia Mariow made a new record for the season, and played altogether the most satisfactory engagement she has ever had in this city. Florodora opened to-night to a continuation of last week's big business. The company proved an admirable one, embracing such favorites as Will Mandeville, Alf C. Whelan, Isadore Bush, Bertha Wait-singer, and Guelma Baker.

Manager Hunt sprang a decided surprise on his patrons when he announced for this week the Paul M. Potter version of *Under Two Flags*, which Blanche Bates was using when she became ill. The play had never been seen here, and under the skillful direction of Stage-Manager Seymour it scored the biggest kind of a success yesterday in the hands of the clever Pike players. Next week, *A Lady of Quality*.

The Gay Mr. Goldstein, which is the New Year's attraction at the Walnut, proved a pleasing farce, which is well interpreted by a strong company, including Thomas J. Keogh, Mary Hampton, and George C. Boniface, Jr.

The Lilliputians are again at Heuch's in The Merry Tramps, and are repeating the big business they did there last season.

King of the Opium Ring is the week's attraction at the Lyceum, to the patrons of which house it is already quite familiar.

Emma Nevada is billed to appear to-morrow afternoon at Robinson's in a musical programme, assisted by Daniel Maguarre, Pablo Casals, and Leon Moreau.

Another event of interest will be the appearance at Music Hall to-morrow night, and for the remainder of the week, of the Rose Cecilia Shay company in grand opera. Carmen, Faust, Il Trovatore, Martha, L'Pagliacci, and Cavalleria Rusticana will be sung. Miss Shay is a Cincinnati girl with a host of local friends, who will help make her engagement a noteworthy one. H. A. SUTTON.

## AN AWFULLY JOLLY PARTY.

The members of a theatre party that attended the Lyceum Theatre the other evening must have imagined, to judge from their conduct, that they were witnessing not *The Girl and the Judge*, but the burlesque of that play that is soon to be put on at Weber and Fields. To this party the play was apparently a huge joke, and so was any thought of respect to the rest of the audience or the players. The party was large enough to occupy several rows of front orchestra chairs and some of the boxes. In due accord with the fashionable custom, all the members of the party arrived late, and the entrance of such a crowd in the middle of the first act caused much commotion of itself. Not content with this, the members of the party proceeded to continue to make themselves the unpleasant feature of the evening. They fussed industriously over the choice of seats, and were finally settled about the end of the first act. For the rest of the evening they kept up a chatter that reminded one of a meeting of a club of women. Meantime there were vain protests from those of the patrons who had paid to see the play, and not to hear rapid conversation. The protests took the form of subdued hisses and indignant remarks, but they had no effect on the theatre party, who were having an awfully jolly time. In the bedroom scene in the third act, when intense stillness is an essential, both Annie Russell and Emily Wakeman had almost to shriek to make themselves heard above the babble of the theatre party. The artistic finish of the entire performance was marred and most of the audience had their evening's enjoyment spoiled. But these are trifling details. They didn't worry the theatre party a bit.

## A FREAK OF THE FOG.

George J. Appleton, manager of N. C. Goodwin and Maxine Elliott, was talking the other day about London fog. As the cabbies told at the time the London fog this year was the worst that the oldest inhabitant worked of, and that is saying much. During all the fog Mr. Goodwin and Miss Elliott were playing *When We Were Twenty-one* at the Comedy Theatre, London. Some of the theatres had to close on account of the fog, but the Comedy didn't. One evening, though, the Comedy came very near closing. "On my way to the theatre that evening," said Mr. Appleton, "I found the fog so thick that from across the street one couldn't see the lights of the Comedy. Traffic was practically suspended. When I succeeded in groping my way into the theatre the treasurer told me that several theatres were going to close. Telephoning to the various playhouses verified this report, and I decided that we had best close, too. There seemed to be no chance of getting an audience on such a night. I sent for the stage-manager and was about to tell him we would abandon that night's performance when Mr. Goodwin came in. 'What's this about closing up, George?' he asked.

"Too much fog," said I. "There's no use acting for the ushers. They've seen the play before." "Fog?" exclaimed Mr. Goodwin. "Why, there's no fog at all. It's all gone." "Looking out of a window, I was astonished to see that such was the case. The fog had lifted as suddenly as it fell and the night was fine and clear. We recalled the no performance order at once and played to a good sized audience that included many people who couldn't get in the theatre that closed before the fog lifted."

## THE CHRISTMAS MIRROR.

**The Mirror Has No Rival.**

**Reverend Democrat and Chronicle.**

The Christmas number of *THE DRAMATIC MIRROR* is an agreeable evidence of the prosperity of that valuable, independent and fearless publication and of the esteem in which it is held by the members of the dramatic profession. The *Mirror* holds a monopoly in its field by sheer force of honesty and merit. It is an honest, able dramatic journal (not merely a theatrical trade paper), and as such it can scarcely be said to have a competitor and certainly has no rival. It has fought recently a winning fight against heavy odds and has rendered inestimable service to the American theatre and American theatregoer by telling the truth about conditions that but for *THE MIRROR* would probably never have been brought to the attention of the public.

**Most Excellent.**

**Springfield Union.**

The Christmas number of *THE DRAMATIC MIRROR* is a most excellent one, not only from outward appearances but also from the interesting matter which it contains. The cover is artistic, showing a woman's head in colors. This is the work of Sewell Collins, who does some fine drawing for *THE MIRROR*. The number is freely illustrated and contains the pictures of many well-known actors and actresses and performers in vaudeville. Some are in character and many are otherwise. Hy Mayer and George W. Day have also contributed several cartoons and caricatures which are a feature. Saved—A Scandal, a dramatic episode of London society life, by Carl Herbert; "How She Came to Him," a Christmas story by Elizabeth C. Winter; "A Visit to the French Fair," by Howard Paul, with humorous illustrations; and "Cupid Goes A-Flirting," a little comedy in one act by Kate Masterson, are a few of the interesting features. Then, too, there is an instructive article, "From Japan to Russia," by Jessie C. Sheldon and another: "My Acquaintance with Camille," written by that well-known actor, Owen Fawcett, both of them interesting. Scattered here and there throughout the number are bits of verse and bright sayings. In addition to the Christmas feature there is the regular theatrical news and gossip from all over the country.

**One of the Best.**

**Indianapolis News.**

The Christmas number of *THE DRAMATIC MIRROR* is out, and in appearance and contents it is one of the best publications of the holiday season. The cover, in soft grays and greens, bears an excellent sketch by Sewell Collins and a fine pastel portrait of Mrs. Patrick Campbell. Within, among other things, are a characteristic drawing by John Clay; a caricature of Pinero, the playwright, by Hy Mayer; a one-act playlet by Carl Herbert, called, Saved—A Scandal; "A Fantasy of Herald Square," by W. H. Post; a valuable paper on Sir Henry Irving's early days, with a portrait showing the actor-knight wearing a flowing mustache; "How She Came to Him," a good Christmas story, by Elizabeth C. Winter; a little dramatic sketch by Kate Masterson, called Cupid Goes A-Flirting; an excellent and well-made ballad by the same author addressed to Francis Villon—1901, and various and sundry other bits of cleverness in prose and verse.

**An Enjoyable Number.**

**Baltimore American.**

The Christmas number of *THE DRAMATIC MIRROR* is very interesting. Among the illustrations are Anna Robinson, Billy B. Van and Nellie O'Neill, Midge Corcoran, Agnes Ardeck, Harriette Weems, Lisle Leigh, Bertha Croighton, Marie George, William McAnulty, Effie Shannon, Herbert Kelcey, Tunis F. Dean, W. B. Patton, Thomas J. Keogh, George C. Boniface, Jr., Lillian Burkhart, Walter E. Perkins and other stage favorites. Among the contents are some clever dramatic pieces, a number of poems and bright sketches. Owen Fawcett has a paper on "My Acquaintance with Camille." There are Christmas stories and comic articles, and, altogether, the number is an enjoyable holiday issue. The usual weekly issue is combined with the number.

**Strikingly Handsome.**

**Boston Ideas.**

The Christmas number of *THE DRAMATIC MIRROR* faces us with a bright and virile woman's head by Sewell Collins—found on the cover. Within are all sorts of good things appropriate to the season and to *THE MIRROR*'s well-known artistic, literary and dramatic resources. The title page bears an admirable figure drawn by John Clay—illustrating pertinently the familiar words, "God bless you, merry gentlemen," etc. There is an infinite variety of portraits of dramatic artists, playwrights, scenes, etc., with stories and sketches in abundance. The half-tones are finely executed, and the news of the stage very comprehensively covered. It is a strikingly handsome and interesting number.

**A Dramatic Storehouse.**

**Buffalo News.**

The seductive glance of a pretty, dark-eyed girl invites the gazer upon the cover of the Christmas *Mirror*, to have a look over her shoulder and investigate the contents of the dramatic storehouse which she so well represents in advance. The Christmas *Mirror* this year costs only 10 cents, but to say that it is worth that would be an insult worthy of summary and painful rebuke. There are good stories and good news in it, and also a few wholesome truths about a certain theatrical trust.

**Up to the Standard.**

**Washington Post.**

The Christmas number of *THE DRAMATIC MIRROR* is up to standard this year, and offers a variety of interesting features pictorially as well as from a literary point of view. A number of well-known people are among the contributors, and the fifty pages are full of portraits of popular favorites.

**Better Than Ever.**

**Toledo Blade.**

The Christmas number of *THE NEW YORK DRAMATIC MIRROR* is always a treat, but this

year it is better than ever. From the beautiful front cover, designed and drawn on stone by Sewell Collins, to the colored portrait of Mrs. Pat Campbell on the last page, there is not a dull line. The stories, poems, sketches are all bright and clever; the illustrations are timely and effective, and altogether the Christmas *Mirror* is a delight.

**A Beauty, as Usual.**

**Buffalo Commercial.**

The Christmas number of *THE DRAMATIC MIRROR* is a beauty as usual. It contains a large number of portraits and attractive illustrations, also a choice variety of entertaining reading matter, especially for those interested in theatrical affairs. *THE MIRROR* holds its own admirably, as the best and most reliable of the dramatic journals.

**A Handsome Number.**

**Grand Rapids Herald.**

*THE NEW YORK DRAMATIC MIRROR* has issued a handsome Christmas number. The literary supplement contains a number of clever stories, good bits of verse and artistic illustrations. The large amount of professional advertising indicates the good business foundation upon which *THE MIRROR* rests.

**Decidedly Interesting.**

**Public Ledger, Philadelphia.**

The Christmas number of *THE DRAMATIC MIRROR* is out. The edition is a decidedly interesting one, and its forty-eight pages have the unusual advantage of costing no more than the regular weekly issue.

**Always a Model.**

**Auburn, N. Y., Bulletin.**

The Christmas number of *THE NEW YORK DRAMATIC MIRROR* is out. Always a model of literary and typographical excellence, *THE MIRROR* has outdone itself this year, and sensibly sells the paper at the usual price.

**Up to the Standard.**

**Worcester Spy.**

*THE NEW YORK DRAMATIC MIRROR* in a Christmas dress is well up to the standard *THE MIRROR* has set itself for its holiday numbers. The cover page shows a head in colors by Sewell Collins, and within the pages are a number of interesting articles and illustrations.

**Amusing and Entertaining.**

**Boston Post.**

The Christmas *MIRROR* contains even more than the usual amount of illustrations and reading matter pertaining to plays and players. It is a very enterprising as well as an entertaining number.

**Most Creditable.**

**Salt Lake Tribune.**

The Christmas edition of *THE NEW YORK DRAMATIC MIRROR* is a most creditable holiday publication.

## THE HUNT FOR HAPPINESS.

Recently *THE MIRROR* published a letter from Anita Vivanti Chartres, containing the statement that the dramatization of Mrs. Chartres' novel, "The Hunt for Happiness," that Blanche Walsh produced at Des Moines, Iowa, was unauthorized by her. The play was announced as the work of Mrs. Chartres and Cedar Rapids. Mrs. Chartres, in her letter, stated that she had never seen Mr. Heverin nor collaborated with him, and that the dramatization had been made without her consent or knowledge. She added that the matter had been placed in her lawyer's hands.

Mr. Heverin, after the publication of the letter, made the following statement to *THE MIRROR*:

Last March I was employed by Blanche Walsh to dramatize a novel that Blanche Walsh had previously purchased from its publisher. The novel was "The Hunt for Happiness," which I had never before heard of. My contract with Miss Walsh, drawn up by Miss Marbury, stipulated that Miss Walsh should announce the name of the said Cedar Rapids as sole dramatist of the said novel, on all programmes, printing, etc., and declare Miss W. as the owner of the dramatic rights of a novel entitled "The Hunt for Happiness." I never claimed the collaboration of Mrs. Chartres. If there is a question of the validity of Miss Walsh's title I never knew it. I have never intentionally appropriated any one's work.

Miss Marbury, when seen by a *MIRROR* man, verified Mr. Heverin's statement. She said:

Miss Walsh informed me last summer that she had bought from "Town Topics" the dramatic rights to a story published by them, entitled "The Hunt for Happiness." She wished to have one on whom to base it. Mr. Heverin was suggested, and a contract with him was made by the terms of which he wrote the play that Miss Walsh produced. Mr. Heverin had no interest in the play other than the amount he received for writing the drama. The drama was called "The Hunt for Happiness," and it was the ownership of "Town Topics" as to the ownership of the dramatic rights to the story. I have here a letter from W. B. Mann, editor of "Town Topics," which, as you can state that the ownership of "The Hunt for Happiness" was vested in him, and that Miss Walsh had a clear title to the dramatic rights by purchase from him.

At the office of ex-Judge Dittmer, Mrs. Chartres' counsel, it was said that Mrs. Chartres had gone to London.

## LAURA BURT'S CONDITION.

Laura Burt, who is ill at Roosevelt Hospital as the result of an accident sustained while playing in The King's Carnival some weeks ago, was reported at the hospital yesterday afternoon as progressing satisfactorily.

## THE DRAMATIC SCHOOLS.

The students of the Stanhope-Whitcroft Dramatic School gave a performance on the evening of Dec. 22 in the private theatre of the school at No. 21 Fifth Avenue. The programme consisted of *The Cape Cod* by Clement Scott; the sleep-walking scene from *Macbeth*; *Six Cops of Chocolate*, by Edith Matthews, and *Christmas*, by Martha Morton. Among the students who appeared in the more important roles were Louis Loebl, Blanche Haydell, Martha Morton, Susan Johnstone, Percy Alexander, Florence Rogers, Jeanne Childs, Ellen Sullivan, Beatrice Preston, Ruth Marsh, and Emma Barr.

The Henry Leitch School of Dramatic Art opened at the Garrick Theatre, Philadelphia, Dec. 24, for the first time on any stage, a one-act remarkable play by Henry Shaw Richardson, entitled "Twist Love and Duty." The play was dramatized from a story of the same title by Henry J. Herman. The cast included Mr. Leitch, Mr. Richardson, Mrs. Richardson, and Miss Richardson. J. W. Brinton, G. H. Robertson, and Francis Kovitch. Following "Twist Love and Duty," the Cape Cod and *The Rough Diamond* were acted by pupils of the school.

A copy of Stanhope's works was presented to each pupil of the Stanhope-Whitcroft Dramatic School on Jan. 20, a series of ten weekly art talks will be given to the students of this school by Miss West.

The students of the Stanhope-Whitcroft Dramatic School will appear publicly for the first time this season at the Madison Square Theatre on the afternoon of Jan. 30. The bill will consist of a curtain-raiser and a new three-act play by Sigismund Alexander, entitled *Alms and Ends*.







## THE USHER



One of our newspapers published an editorial the other day on "the unacted dramatist." It pointed out that while in this country the drama is supported more generously than it is anywhere else in the world, nevertheless the scarcity of suitable plays, both from foreign and native sources, falls far short of the demand.

"The kinds of plays that appeal in the fullest sense to the American people are fewer than they are in any other part of the civilized world," says this contemporary. "Not only are the subjects to be treated more limited here, but so are the characters to be introduced."

This is arrant nonsense. The taste of the American public is probably the most catholic of any public. Indeed, its taste is perhaps too broad; or, rather, it is not restricted within the limits that go to make a dominant demand for genuinely artistic works.

Furthermore, no country in the world offers a wider range of subjects than America offers to the playwright. And as for the supply of character, it certainly is less restricted than in any other country, for every nationality and every type is represented here under conditions of sharper definitions than would be possible in a less cosmopolitan nation.

Our literary men have solved these materials and used them successfully. The reason why we have not developed dramatists with equal success is because the art of playwriting is studied here by few, and while there is a plethora of unskilled and untrained dramatists, there is a lack of expert dramatic workmen.

Another great obstacle to a speedier growth of the American drama lies in the present business conditions of the theatre. In a country where dramatic writing is virtually in its infancy, intelligent guidance and generous encouragement are needed by the playwrights.

The men who conduct the majority of our theatres and companies are not seeking to discover or encourage new dramatists, nor, as a rule, are they capable of promoting their work by capable criticism and sensible advice. Mere speculators themselves, they are looking for ready-made successes, which are the easiest and safest "goods" to exploit. In these circumstances there is very little aid held forth to young writers who, irrespective of their talents, must grope unless they receive practical help.

The chief weakness in the American theatre to-day is a lack of suitable dramatic material. The public is showing unmistakable signs of wearying of certain forms of imported drama that have stood the speculators in good stead hitherto, and the result is that, apart from occasional sensational dramatic exploits that lend no dignity to the drama and do not assist its real progress, there is little accomplished by the commercial magnates of the theatre.

They are killing the goose that lays the golden egg in more ways than one, but perhaps the demise of that delightful bird will be followed by the destruction of the sordid bonds that shackle American dramatic development to-day.

A writer in the Tribune furnishes some amusing remarks on notable books that thus far have been overlooked by the dramatist. He says that "while there are few specialists in business who are less open to instruction and advice than the theatrical managers, it is nevertheless a fact that judged by their own standards they have missed several extremely good tricks of late."

The aim of the edition of a book apparently being the only criterion as to its suitability for transfer to the stage, this writer calls attention to the fact that there are many celebrated books with enormous circulations that have for some reason or other escaped the attention of the managers.

He first mentions "Webster's International Dictionary of the American Language," and truly says that few publications have had a greater circulation or sale; it is in every library, and everybody would be interested in seeing what a dramatist would do with it. At any rate, he would have no excuse for slippish fiction. He calls attention also to the dramatic situations contained in "The Congressional Record," and the "Encyclopedia Britannica," which he thinks would prove prolific of material.

The Tribune writer recommends these and other works of a similar nature as the equal in every respect of most of the books from which plays are made nowadays.

With reference to Assemblyman Ahern's proposed bill to create a State censorship of

the drama, the World truly says that public opinion is the established censor of the American stage, and it is the decent drama that pays in the final reckoning.

They are of such recent date that every one remembers the series of salacious farces from the French produced in this city by the "Napoleon of the Theatre" and their fate at the hands of the public, not only in this community, but elsewhere throughout the Union.

The great body of the public has shown that it can be relied upon to regulate the morals of the theatre. Should that power of regulation cease to be exercised it would then be time enough for the law to stretch out its arm and provide a remedy.

Compliments are being paid to the Theatrical Trust in various quarters.

The Philadelphia York American says: "Where the managers of Philadelphia theatres do not foist upon the community second-class plays, they get second-class companies, and for good measure in the latter case couple with the consignment stereotyped old stories and second-hand jokes."

The Indianapolis News says: "Since the advancement and rise to strength of the Theatrical Trust there have not been wanting examples of attempts to coerce prominent journals into the prostitution of their dramatic columns so the public might be more readily be deceived. . . . Fortunately, although the American press may be charged with being weak at times, its honesty has never been impugned, and such a barefaced attempt at coercion as that of the Theatrical Trust was bound to fail so long as editors and proprietors of newspapers desire to preserve their self-respect."

J. T. Grien, the dramatic critic, lecturing in London, said: "American playgoers are exceedingly appreciative, highly intelligent and well informed, and they encourage good plays; but the Trust system tends to demoralize the stage, to prevent good plays being presented, and has a destructive effect upon dramatic criticism."

The Spokane, Wash., Review says: "The Syndicate meant to produce its plays with no thought as to the expenses in the matter of cast, costumes, scenery, settings, properties or other essentials that would make the production complete. These mean a large outlay, and evidently it was thought too great a risk to experiment with a new play by American authors when the pick could be had of London successes. Thus it was that anything not bearing the names of Pinero, Jones, Marshall, Chambers, Cartan, or some other Briton stood little chance of acceptance with a concern that wanted only goods 'made in England.'"

The Omaha Herald says: "The Theatrical Trust is lowering the standard of art and making dominant the spirit of commercialism. The Trust wears no mask on the stage. It never 'makes-up.'"

The Antioch, Ill., News says: "There is a reason for so many attractions in one week, and it is because of the booking done by the Theatrical Syndicate. There is a commission in it and the combine is out for business. This season seems to be particularly marked by 'numerous bookings.' One manager who was here recently gave an instance. He said that in Pensacola, Fla., whose population is not the largest in the world, they had eight \$150 shows in succession, four of them Shakespearean productions, and after this 'busy season' the town did not have a booking for several weeks. Attractions are not placed with any discrimination and they suffer."

The Nashville American says: "Most of the booking for attractions is done through the Syndicate, and so completely is this system organized that there is a take-out going and coming. The manager of the theatre has to pay a percentage for securing the attraction, and the manager of the attraction has to pay a percentage to the booking agency for getting the contract. . . . Several letters have been received by the writer from press agents in New York and elsewhere, saying that their companies have had to close this season because they could not get a good New York opening, and without the impress of that upon its garments few attractions succeed nowadays. . . . Anything that lowers the dignity of art to the level of trade is a menace to society. The Theatrical Syndicate has lowered the stage until it has come to a commercial appreciation with managers, dramatists and players. There are more mediocre actors, classed as stars, managerially made, playing in tailor-made plays, now than was ever before known in the history of the American stage."

And these are but a few selections taken at random from a great number of comments on the various phases of the theatrical situation that are now being made by THE MIRROR's contemporaries throughout the country.

## EVERETT KING.

Founder of the Shakespeare Birthday Club.—In Memoriam.

As some rich sorcerer dies out at night  
Just as it wakes us, and we faint would hear;  
As sculptor's clay to beauty growing near,  
Through some mischance, is shattered in our sight;

So from our Hamlet passed the earthly light  
Even as his voice and presence grew more dear,  
And the dark curtain fell on his career,  
That yet shall on some greater stage be bright.  
Here in the classic stance he loved well,  
To him in woe and drinking deep and long.  
We lay our loving wreaths of immortals:  
Actor and poet, soul of art and song.  
Comrade and friend, still may thy heart of fire  
Remain to weld our circle and inspire!  
—RICHARD LAW DAWSON.

## CECIL SPOONER.

That Cecil Spooner, of whom an excellent portrait appears on the second page of THE MIRROR this week, was in some ways a duplicate the phenomenon known in the city that she was a soubrette star on the road was demonstrated during the second week of her engagement at the Park Theatre, Brooklyn, last season, when she appeared in her original character of May Percy in "That Girl from Texas," a comedy written expressly for her by G. T. Dany, the author of "In Old Kentucky." Although the reviews of her performance of this role by the out of town critics were of the most favorable kind, contrary to the general rule, she surpassed expectations and literally took the Brooklyn press and public by storm.

This unusual success is not strange when it is known that those people who have had the best opportunities to judge of her work are almost a unit in declaring that not since the days of Lotta, Maggie Mitchell, Annie Pixley, and the other famous soubrette stars, of a generation ago, has there been an actress who possesses so many of the qualities necessary to the realization of the peculiar and difficult types of character that a genuine soubrette must enact. Miss Spooner has the rare faculty of turning her audiences from tears to laughter and vice versa without apparent effort, and her acting also has the finish and technique that denotes the true artist.

Besides her ability as an actress Miss Spooner is one of the most versatile and exquisite dancers on the stage, and by this additional accomplishment is enabled to illuminate certain parts in the manner that no other player not similarly gifted can do. She has earned equal praise for her work in many other roles as that accorded her May Percy, notably, as Lady Ursula in "The Adventure of Lady Ursula," Mimi in "The Only Way," Annie Pixley's old part in "The Deacon's Daughter," Polly Eccles in "Caste," and Fanchon in "Fanchon, the Cricketer."

Miss Spooner has recently received numerous excellent offers to again star by herself, but so long as she can present one play three times within a year at the Park Theatre and break the attendance record of that playhouse the final time, as she did last week when "That Girl from Texas" was given for the third time within ten months, there is little inducement for her to leave Brooklyn.

## WALTER MOROSCO DEAD.

Walter Morosco, the well-known theatrical manager of the Pacific Coast, died of heart disease at his home at Fruitvale, Cal., on Dec. 26. In recent years, since the epoch of the old stock companies in San Francisco, there has been no more remarkable figure in the theatrical world of the West than was Walter Morosco. He was daring and generally successful in his enterprises, and his personality was unusual and attractive.

Mr. Morosco, whose family name was Bishop, was born at Guilford, Conn., fifty-five years ago. When a young man he joined a circus and became an expert acrobat and juggler. About fourteen years ago he and his son, Leslie Morosco, drifted to San Francisco with a small circus. They left the organization there, and for some months endured great hardships while casting about for another engagement. Mr. Morosco had noticed, in the city that he had visited, the success of the cheap melodramatic companies. He found that San Francisco was without such a company, and he decided to establish one there. He presented his scheme to a number of wealthy men, but without succeeding in interesting them. At length a bartender named Burns agreed to back him, and together they rented Union Hall, on Howard Street, and launched their enterprise. They organized a stock company of the best material at hand, and put on the most brilliant melodramas to be obtained. The result was success from the start.

At the expiration of their first five years' lease on the theatre Morosco and Burns dissolved partnership. Burns opened the National Theatre and Morosco continued at the Howard Street house. Success remained loyal to Morosco. Season after season his company played to enormous business. He decided that he should have a larger and a better theatre, and, against the advice of friends, he took a lease on the Grand Opera House, the largest and most widely theatre in the city. He entirely remodelled the interior, placed his name over the door, and, as if by magic, the house sprang at once into popularity. His success at the Howard Street theatre was repeated at the larger playhouse, and Morosco became wealthy and famous. He managed the Grand Opera House with unvarying success up to a few months ago, when he disposed of his lease to a syndicate. He died a very rich man, and was highly respected in his community.

## THE SISTERS HAWTHORNE.

The Sisters Hawthorne, Nellie and Lola, portraits of whom are printed upon the first page of this issue of THE MIRROR, began at the Fifth Avenue Theatre last week a circuit of the local Proctor vanderbilt houses. They are singing "The Lily of Laguna," the dainty one-act operatic selection which they offered for the first time here at the late Koster and Blos Music Hall and which was composed for them by Leslie Stuart, who wrote not only their own initial big success, "The Willow Pattern Plate," but is responsible for the feebler medium of that apparently never-to-die hit, "Flowers," that will soon attain at the New York Theatre its five hundredth performance here. The Sisters Hawthorne have ranked for several years, both here and abroad, as offering one of the prettiest and most artistic of all the acts in vanderbilt, and their sweet voices, charming presence and capital acting have assured for them a ready welcome wherever and whenever they choose to appear. Their present engagement with Mr. Proctor will prove, no doubt, one of the most notable in their career, and there may be no questioning the success of their work, for that is a foregone conclusion. Later they will probably favor the country with another of their tours, which is sure to duplicate the triumphs of its predecessors.

## OBSTONES AT AUCTION AT P. W. L.

At the Professional Women's League yesterday afternoon there was an exhibition of stage gowns and other appurtenances of costuming that were sold at auction by Maude Banks and Isabella Evenson. The articles had been donated by various members of the League. They were attractively arranged on the pretty little stage of the League's clubhouse and made a brilliant showing. There were gowns, jewels, wigs and other things. Miss Banks and Miss Evenson proved efficient auctioneers and good prices were realized. The League has had always, in its wardrobe, an assortment of costumes. This is the first time they have been auctioned.

A delegation of League members attended last week the funeral of their deceased fellow-member, Jennie June Creely.

Next Monday the League will hold its January literary meeting, with Mary Ames Mapes in charge.

## MARIE GEORGE CAPTURES CHICAGO.

Marie George has caught the Chicago press and public. The entire press has enthused over her performance in "The Strollers," the Chicago Evening News saying: "Marie George is the bright particular star of 'The Strollers.' No soubrette who has sung and danced her way into local favor the last ten years possesses half her magnetism, grace and charm. Miss George is an extremely pretty girl, animated, full of the joy of life, bubbling over with good humor, and with a smile that could dissolve all anxiety. Miss George makes her rivals in musical plays seem very feeble competitors. Had she Miss Watson's voice she would be a star of the first magnitude; she is that now in the real meaning of the term. Miss George alone should make the success of 'The Strollers.'"

## PERSONAL.



Photo by Elmer Chickering, Boston.

ATWELL.—Grace Atwell, an excellent portrait of whom heads this, has won success this season as Marguerite Bertrand, the leading woman's role in "A Secret Warrant." Miss Atwell was featured in the play and her artistic performance elicited strong praise. She was said to share the honors with Willis Granger, the star. In previous seasons Miss Atwell had established a reputation as a competent and versatile leading woman during engagements with the Castle Square Stock company, Boston; the Girard Avenue Stock company, Philadelphia, and the Valentine Stock company, Columbus, O. She supported Joseph Haworth, playing leading classical roles, and also won favor in "The Girl I Left Behind Me." Miss Atwell recently resigned from "A Secret Warrant" and returned to this city.

HAWTREY.—Charles Hawtreay was robbed of a valuable silver match box on Christmas Eve.

FORREST.—Arthur Forrest has resigned from the Daniel Frohman Stock company. Eugene Ormonde succeeds him.

HORRAN.—Edna Wallace Hopper will retire from the cast of "Florodora" when it leaves the New York Theatre, Jan. 25.

IRWIN.—May Irwin sold last week the dwelling, No. 144 West Twenty-eighth Street, for a stated consideration of \$35,000.

FOX.—Della Fox is to return to the stage Jan. 10, when she will begin a starring tour in a comedy, entitled "Little Mademoiselle."

THRESCOTT.—Virginia Drew Threscott, who is this season playing leading heavy roles in support of Frederick Warde, has received recently very high praise from Western reviewers for her performances in the Shakespearean drama. She has also received many social honors in the cities of the Pacific Coast.

JANASCHKE.—Madame Janaschke, who is at Saratoga, is reported to be slowly improving in health. Her eyes trouble her greatly.

RIGL.—Emily Rigl had her pocketbook stolen while riding in a Broadway car one night last week. In the pocketbook were \$30 and several articles of value to the owner.

BAILEY.—James A. Bailey has returned to this country and is arranging to launch a new circus on a novel basis.

THOMPSON.—Dennan Thompson, according to his established custom, distributed a large sum of money this Christmas to the poor and needy of the theatrical profession. His son was in town last week, quietly and without ostentation bestowing the gifts.

REED.—It has been announced that Florence Reed, daughter of the late Roland Reed, who is now playing Felicity Jones, in "The Widow Jones," at the Bijou Theatre, will next season succeed May Irwin in her noted roles and make a starring tour of the country under Miss Irwin's direction.

HARTLEY.—Dr. Hartley, editor of "The Clipper," is very ill at his home in this city with a complication of diseases.

## THE SPECULATORS.

The ticket speculators made life miserable for patrons of the Criterion Theatre on Christmas night, when Mrs. Leslie Carter opened her engagement in "De Barry." In some strange way the speculators had secured tickets for many excellent seats, that they sold at prices that went as high as \$12 a ticket. Yet these citizens who stood in line at the Criterion box-office when the sale for Mrs. Carter opened were unable to get good seats. The statement has been made that only eighty orchestra tickets were put on sale for the opening night. The speculators have continued in evidence around the Criterion, despite the big signs warning patrons against them.

The management of the Criterion had John B. Lang, a speculator, arrested on Dec. 24 for offering tickets for sale in front of the theatre. On Friday Lang was discharged in the West Side Court. The application of William H. Collier, a speculator, for an injunction restraining various theatre managers from interfering with his business, was argued before Justice Scott in the Supreme Court Dec. 24. Decision was reserved.

## ENGAGEMENTS.

Carl Varnum, to be featured as leading man with the Williams Stock company, supporting Hilda Tucker.

Arthur W. Magill, for Frank Keenan's Hon. John Grady.

Virginia Warren, with Frank Keenan.

Frank Lander, Jeanette Cunor, and Mamie Palla, for "A Cavalier's Daughter."

Ada Bell, for When London Sleeps.



Joseph J. Dowling enacted the leading role, Captain Vale, in his familiar heroic fashion. Myra L. Davis, who, in conjunction with Mr.



Dowling, is starred as Emma Broadhead, would have been pleasing but for the fact that her work was unimpressive and lacked finish.

John A. Stone gave a good illustration of a Western hero as Bill Hickman. Charles F. Nash was a satisfactory villain. Of the women, Anna Hudson, as Fanchette Scudder, won the honor by a clever characterization of a shrewish and talkative old woman. And Hathaway's portrayal of Dora Broadhead was not very sympathetic, but was otherwise acceptable. Charles J. Egan, Andrew McLeod, and Dick Gardner also deserve mention.

An excellent musical specialty was introduced by Andrew McLeod, and won many encores. Stuart Johnson and Dick Gardner also contributed pleasing diversion of the same order. Several horses lent realism to the staging.

Next week, Across the Pacific.

#### Metropolis—At Cripple Creek.

At Cripple Creek, Hal Reid's interesting drama, had its triumph-Harlem production at the Metropolis on Dec. 23. The plot tells how Belle Gordon has been enticed by Martin Mason to a low resort at Cripple Creek, from which she is rescued by Joe Mayfield and Ann Marbury, who also take under their care Maggie Mason and little Totto, Mason's grandchild. Mason and his companion, Alvares, know of a rich vein of gold in Mayfield's mine, which he has not discovered, and they use every means to induce him to sell. When he refuses Alvares throws Totto from a cliff, which gives opportunity for one of the strong climaxes of the play, as the child is caught in midair by Webster, an Indian friend of Mayfield's, who swings into the middle of the action just in time to save her. After attempting to flood the mine Mason and Alvares shoot Ann Marbury in trying to kill Mayfield. They are captured and lynched. Joe marries Belle, who discovers in Maggie a long-lost sister, and so the play ends.

Frederick Mosley, as Joe, gave a forceful and effective picture of the rugged, honest miner, and Frank Deal and Lollia Varrey were sufficiently villainous to delight the gallery. M. J. Jordan gained fresh honors by his dignified and characteristic work as Webster. The comedy interest was well cared for by Edward Mass as Ben White. Carma Jordan made much of the role of Ann; Annie Buckley was a bright and dashing Maggie; Willie Francis a pretty and graceful Belle, and little Beatrice as Totto sang sweetly.

#### THE GOVERNOR'S SON.

The four Cohans in their successful production, The Governor's Son, drew a large and enthusiastic audience to the Metropolis last evening. The musical numbers and specialties were repeatedly encores. The dancing of George M. and Josephine Cohan scored the usual large hit.

While dancing in the first act, Josephine Cohan fell to the stage and was stunned, she was carried into the wings. At the close of the act she reappeared and bowed, and was greeted with hearty cheers. Miss Cohan pluckily finished the performance through, evidently suffering from severe shock.

#### Murray Hill—A Brass Monkey.

The Henry V. Donnelly Stock company at the Murray Hill Theatre revived Charles Hoyt's famous farce, A Brass Monkey, last evening before an audience that fairly packed the playhouse. The applause was frequent and genuine, and was entirely justified by the excellence of the performance.

Henry V. Donnelly himself played the role of Jonah in his usual droll and thoroughly delightful fashion. William Bramwell was a capital Donnellito. Robert McWade, Jr., was more than satisfactory as Dodge Wood. George Henry Traylor played Madder Sinn in splendid fashion, and the other male roles were in good hands. Alice Johnson looked pretty and acted well in the character of Faith Grace. Laura Hope Crews was a delightful Baggie, and the other female roles were admirably played by Frances Starr, Mattie Keane, Rosalie De Vaux, Eva Gran, and Agnes Maria. The stage-management was excellent.

#### Academy of Music—The Christian.

The second production by Liebler and Company, in this city, of Hall Caine's play, The Christian, was offered at the Academy of Music last night, and proved of sufficient interest, combined with the New York debut of Edward Morgan as a star, to pack the huge auditorium to the doors.

Mr. Morgan received a very cordial welcome upon his entrance in his original character of John Storm. This actor's almost aesthetic temperament, quiet, dignified and gentlemanly demeanor and abundance of reserve force, make him the ideal man to represent the conception formed by most people of the character. He has seldom acted with more discretion than he did last night, and the result was that his performance was the same admirable one he gave when with Viola Allen.

Much interest was naturally attached to Elsie Leslie's appearance as Glory Quayle, the role being by far the most difficult that she has undertaken since attaining young womanhood. Miss Leslie possesses a girlish grace and charm that assisted her materially in her portrayal, but in the more exacting scenes, those requiring emotional power and experience, she failed to realize what her predecessor accomplished, and was somewhat disappointing.

Edgar L. Devorport was the Horatio Drake, and although he cannot be said to have played the part as well as it has been played before, his work was in many respects excellent.

Georgia Dickson gave a delightful characterization of the warm-hearted old Scotch woman, Mrs. Callender. Oscar Eagle played the difficult role of Brother Paul in a forceful manner that was highly commendable. Douglas Arthur offered a simple but very effective picture of Parson Quayle. Edward Emery as Lord Robert Urs, Fanchon Campbell as Polly Love, and Frank Roberts as Archdeacon Wealthy, rendered these important roles with equal credit to themselves.

The scenery was new and excellent, the setting of the prologue, especially, being of exceptional picturesqueness. The music hall and clubroom scenes were much elaborated. Both the management and Oscar Eagle, who personally supervised the present production, deserve high praise.

#### New Star—Superba.

Manager William T. Knapp opened his New Star Theatre, at 107th Street and Lexington Avenue, last evening, when he presented Han-

lon's Superba before an audience that filled every seat and crowded the standing room of one of the biggest theatres in this country, for the New Star is all of that. It seats at least 3,100 persons, and the standing room is so neatly arranged that over so many hundreds more may be accommodated with a chance to see the play—a scarce thing in modern standing room. The new house is simply but beautifully decorated in the best of good taste, and it owns seats that almost any one can sit in without compression. In fact, the management has thought of the stout folk.

There are a certain share of nice, wide seats that especially belong to patrons who can claim more than common beam.

The opening last night was distinguished by the presence of the height of uptown society and many prominent lawyers, physicians and other resident professional men were in attendance with their wives and daughters. Truly, Manager Knapp seems fairly to have hit the keynote of what is wanted by uptown home life, and there can be hardly any doubt of his success, provided he continues to do as he has in his opening bill—striking the happy medium between the high and low priced productions—choosing Hanlon's Superba, which perhaps more than anything else now on the American stage combines drama and pantomime most delightfully.

In the cast the honors were carried off by Leonore Lockwood, Adra Ainslie, Violet V. Holmes, Helene Gilmore, Robert Rosaire, Carrie Behr, and Charles Sprague.

The lesser roles were capably cast, and the stage was uncommonly well managed. The scenery, as has been the rule with the Hanlon Brothers' productions, was sumptuous and replete with amazing, glittering transformations. There can be small doubt that Superba will prove a fine Yuletide bill for the new Harlem house. The Penitent next week.

#### At Other Playhouses.

BROADWAY.—The Sleeping Beauty and the Beast is still the hit.

CABARET.—Large audiences continue to see Anna Held in The Little Duchess.

ELIJAH.—May Irwin is in the second week of her engagement in The Widow Jones, and is drawing her usual large business.

DALY.—The Messenger Boy will be succeeded by Frocks and Frills on Jan. 7.

GARDNER.—Virginia Harned presents Alice of Old Vincennes.

GARRICK.—Charles Hawtrey, in A Message from Mars, remains.

FOURTEENTH STREET.—David Higgins and Georgia Waldron are doing well with Up York State.

GRAND OPERA HOUSE.—Kirk La Sells and Fred. E. Hawlin's production of Arizona, that was seen at the Academy of Music recently, is this week's attraction, and opened to a very large audience last night.

HERALD SQUARE.—Richard Mansfield is drawing well in Macbeth.

KENNESAW.—Maude Adams, in Quality Street, will be followed by The Toreador next Monday.

LYCEUM.—Annie Russell, in The Girl and the Judge, is the hit.

MADISON.—Mrs. Fiske and company are in the fifth week of The Unwelcome Mrs. Hatch, which steadily pleases large audiences.

NEW YORK.—Florodora will continue until Jan. 25.

REPUBLIC.—Grace George is enjoying undiminished favor in Under Southern Skies.

VICTORIA.—Otis Skinner will appear in Francoeur de Rimini to-night (Tuesday).

AMERICAN.—The stock company revived Romeo and Juliet last night before a large audience. Further notes of the performance will be made in THE MIXON next week.

### THE STOCK COMPANIES.

That no more attractive play has ever been presented by the Sponsor Stock company at the Park Theatre, Broadway, than The Girl from Texas, and that Cecil Sponner's portrayal of May Percy is unquestionably her chief success was again amply proven last week, when the third revival of the comedy was made and standing room was at a premium. The enduring qualities of Miss Sponner's performance could not have been better shown than by the remarkable attendance, that would seem to indicate that her very original characterization of May Percy is destined to live for a long time as the best example of legitimate suburban acting given hereabouts in recent years. Next to the star Robert Ransom again won honors by his wholesome and thoroughly natural acting as Peter Bunker. W. L. West repeated his forceful and appealing portrayal of Rhane McCrea. Augustus Phillips made the most of his very limited opportunities as Lord Kenwood. Helen Nixon returned to the cast after an absence of many months, on account of illness, and the welcome that she received testified to her popularity. She was excellent as before in the role of Elsie Farleigh. Harold Kennedy caused many laughs by his clever work as Hans. Olive Grove, as Lady Kenwood, was as usual very satisfactory, as was Walter Wilson as Count de Chandra, and Edwin A. Curtis as Hiram Carson. Beta Villers gave much finish to the part of Mrs. Farleigh, and Jessie McAllister and Ben F. Wilson in other roles were all that could be desired. The stage was notably well managed, and Cecil Sponner's dance in the second act was delightful. Claude Thardo's voice has not yet entirely recovered from its hoarseness, but his songs were not less well received on this account. New Year's week, Little Lord Fauntleroy.

Blaney's Brooklyn Stock company gave its initial performance at Blaney's Theatre (formerly the Novelty) on Monday evening, Dec. 23, and enjoyed one of the most successful openings that has attended any of the local stock companies. The bill was, A Country Circus, and the performance aroused the enthusiasm of large audiences throughout the week. In the cast were Macy Harmon, John Fenton, D. W. C. Jennings, Charles Stanley, S. J. Moray, Alfred Mayo, Ethel Milton, Adele L. Gros, and Emma Meppert. Many supers were also used in the production, and the scenery, by Robert Brunton, was a feature. This week, Only a Shop Girl.

The Columbia Theatre Stock company's Christmas bill was Brownie Howard's Aristocracy. This play showed the company to advantage, and drew largely. Frank R. Camp as Jefferson Stockton and Valerie Burgess as Diana Stockton, won the honors, although evenly good work was also contributed by the other members of the cast, that included Lillian Kambie, Arthur Berkeley, James A. Biss, Gertrude Berkeley, Emma Dunn, Ann Willard, L. L. Sander, John Daly Murphy, William Lytle, Frederick Hawley, W. E. Carnegie, and Avon Rogers. An unusually attractive holiday bill is offered this week in Around the World in Eighty Days, which is elaborately produced.

Corse Payton's Theatre company last week revived one of its last season's most popular offerings, Hoyt's A Midnight Bell, that drew an average of capacity audiences. Corse Payton was capital, as he was last season as Deacon Tidd, and W. A. Mortimer divided the comedy honors with him as Martin Tripp. Kirk Brown, Sadie Radcliffe, Marguerite Fields, and George Hoyt also deserve favorable mention. Others in the cast were Charles Barringer, Barton Williams, John Hoyt, Charles McCrory, Grace Ford, Marie Cameron, Maud Hunt, and Jeannette Miller. This week, The Charity Ball.

The Elite Stock company at the Gotham Theatre last week pleased its patrons, that turned

out in greatly numbers to see Edmund Day's adaptation of The Battle of Life, a sensational melodrama in five acts. In the cast were Ethel Fuller, Jack Hutchinson, Joseph L. Treacy, Edmund Day, Harry Macdonald, Walter Chester, George W. Mack, Albert Landa, Louis Velt, Rose Watson, Alice Hubbard-Davenport, and Clara Austin. This week, The Barbs of Russia.

Percy Haswell, now a star at the head of her own company at Chase's Lyceum Theatre, Baltimore, has announced a competition for a new play, by an American author, that she will produce at her Baltimore theatre, paying a cash royalty the equivalent of the largest sum paid for the use of the highest priced royalty play produced by her this season, and will furthermore purchase outright the prize play should it make the hit expected when produced. The author retains all his rights in the premises if his play is selected, and receives in addition a cash prize equal to the average royalty paid for the use of a play by Henry Arthur Jones, Clyde Fitch, or some other recognized and successful author. The only stipulation Miss Haswell makes is that in return for giving a production to the work of a new author she be granted first option to purchase the play for her own use in the future. Miss Haswell requires that the play shall be original, by an American author, and that it be received in Baltimore before Feb. 15, 1926. All other things being equal, a play for a woman star will be preferred. The decision will be made by a committee of three Baltimore dramatic critics, in conjunction with Miss Haswell's business-manager, Will A. Page. All plays intended for this competition should be addressed to Mr. Page, Chase's Lyceum Theatre, Baltimore, Md. No dramatizations of books, no foreign adaptations, and no translations will be considered, and no play can be accepted unless it was written by an American.

Frank G. Campbell has engaged for the Circuit Stock company, playing a two weeks' circuit of Pennsylvania and West Virginia towns, Virginia Johnson, Helen King Russell, Lillian Thomas, Julia Harely, Emma Hilderson, Jeannette De Ver, William Richards, J. L. Fuller, Stuart Braddock, Raymond Leasing, Ernest Creighton, William Reed, Lelton Vance, and Frank G. Campbell. The company will open at Vandergrift, Pa., Dec. 25.

Mona Carrington has become a member of the Hopkins Stock company, Chicago.

Will A. Whitecar has joined the Baker Stock company, in Halifax, N. S.

Edward Mackay was engaged by Albert Wells to play Romeo in the Columbia Theatre's (Brooklyn) production of Romeo and Juliet week of Jan. 6, but as Stage-Manager Lytle had previously assigned the part, Mr. Mackay agreed to play Mercutio.

#### I. B. N. CLUB NEEDS MONEY.

At a dinner given last week by the Theatrical Business Men's Club to its president, Joseph Brooks, announcement was made of a plan for placing the finances of the club on a sound basis, by paying off the existing indebtedness. There have been whispers that the financial difficulties in which the club finds itself at present are the result of unwise management. It is understood also that a change recently made in the active management of the club, is hoped to bring about a more practical and judicious handling of the club's funds.

It may be stated as a fact, however, that the Theatrical Business Men's Club, which was launched with a flourish of trumpets not many months ago, is now heavily in debt. The reason assigned for the indebtedness is that the cost of acquiring the building at 141 West Forty-first Street, into a club house was greater than the resources of the club were equal to. In the time intervening since the club's opening this indebtedness has not been paid, but by the present plan it is hoped the club will be freed from financial embarrassment.

The plan provides for the issuing of sixty five-year bonds of a par value of \$100 each, bearing interest at four per cent, payable semi-annually. Forty of the bonds were subscribed for at the dinner, and the remainder are expected to be taken quickly.

The Theatrical Business Men's Club, according to a prevalent impression, bears a strong resemblance to the Democratic Club. Just as all Tammany men are expected to join the Democratic Club or be "queered" with the "Chief," so all theatrical business men who have dealings with the Theatrical Business Men's Club, or run the risk of receiving the club's check, are expected to join the Theatrical Syndicate. To carry the analogy further, just as the Democratic Club is the court of Richard Croker, so the Theatrical Business Men's Club, it is said, is the court of one of the chiefs of the Theatrical Syndicate. This chief, according to report, has his special table and chair, and even his special brand of wine, which, needless to say, is the most expensive on the wine card, and heavily "featured." Though the chief is elected, most the sole purchaser of the brand. The chief, it is said, is waited upon by his minions, and is the object of whispered and admiring comments from the lesser lights of the club. But, it would seem, even the patronage of the chief and the other theatrical business men has not been sufficient to keep the club on a paying basis.

#### A BIT OF GREEN PAPER.

It was the night before Christmas. Bundled crowds thronged the streets. The spirit of Yuletide cheer made lips smile and hearts beat light. But in a tiny flat on a dark side street the spirit of Yuletide cheer was noticeably by its absence. In one of the rooms of the flat sat four dejected men. Their names need not be told here. Enough to say that they were actors, just arrived in town from a stranded company. Railway fares from the Far West had consumed nearly all their surplus cash. In fact, between the four, when they reached New York, there had been only about enough to pay some advance rent for the tiny flat. What was left had gone for meals, and here they were, and Christmas Eve, and no presents, and no prospects. It so happened that none of the four had any friends in town from whom he cared to ask a loan. The manager of their company was supposed to be somewhere along the Rialto, but diligent efforts had failed to locate him.

And it was Christmas Eve, and no money, and no presents. There wasn't even anything pawnable. True, one of the four had a watch, and that afternoon he had bid him to a pawnshop with it, petitioning for ten dollars. The pawnbroker examined the timepiece critically.

"Young man," he asked, "where did you get this watch?"

"It was a present," answered the applicant.

"I've had it ten years and value it highly."

"How much do you want?"

"Ten dollars."

"Well," remarked the pawnbroker dryly, "I wouldn't give you twenty-five cents for it."

And it was Christmas Eve, and no money, and no presents. The four actors sat about, and gloomily discussed possible ways and means of securing a Christmas dinner. Not one plan seemed practical, except that of going to Madison Square Garden and getting one from the Salvation Army. Just then the front door bell rang, and a whistle sounded. Down stairs a postman, loaded with packages, had a registered letter for one of the four. It was a letter from home and within it was a crisp bit of green paper, on which a large X was heavily featured.

The Salvation Army didn't have to feed the four actors, dejected no longer. The bit of green paper saved the day. It bought a Christmas turkey and some mince pie and a lot of other things, and there was still a little change left. In all New York no Christmas feast was merrier than that of the four stranded actors in the tiny flat on the dark side street. And this is a true story.

### DEATH OF CHARLES E. POWER.



Photo by Morrison, Chicago.

Charles E. Power, since 1895 business-manager for Mrs. Fiske, died unexpectedly at St. Mary's Hospital, Brooklyn, last Friday morning, of apoplexy, aged about forty-two years.

Mr. Power was prostrated last Spring by the sudden death of a sister, to whom he was greatly attached, and her loss preyed upon his mind so that for a time he suffered from melancholia. Apparently he recovered his spirits in a measure during the Summer, and in the Autumn he resumed his duties to all appearances in good health. He was stricken with illness about five weeks ago and went to St. Mary's Hospital, where he was supposed to be improving when he died. He expired immediately after a hearty breakfast.

Mr. Power had been long associated with theatrical affairs, and his various business connections were always for unusually long terms, a fact which suggested his value to those with whom he was associated. Before becoming business-manager for Mrs. Fiske Mr. Power had filled like positions with Lawrence Barrett, Robson and Crane, Madame Modjeska, and Brooks and Deakman. He had a comprehensive knowledge of the detail of his business, and a wide acquaintance with managers, newspaper men and prominent persons outside of the theatre.

The funeral took place on Sunday at two o'clock at St. Paul's Church, Court Street, Brooklyn, and was attended by a number of Mr. Power's many friends. His only surviving near relative, his niece, was the chief mourner. The interment was in the family plot at Cypress Hills.

#### REFLECTIONS.

Adolf Philipp, the German actor-manager, has written a new musical comedy, entitled Der Teufel ist Los (The Devil is Turned Loose), which will be presented for the first time this (Tuesday) evening, at the Germania Theatre.

Grace Cameron, prima donna of the Fox Quilter company, entertained her associates at a Christmas tree revel in the theatre at Baltimore after the performance on Christmas Eve. Little remembrances for each person in the company and a fine Christmas punch were provided by the hostess, and the occasion was one of merriment and true Christmas cheer.

A Woman's Sacrifice; or, The Second Wedding, a new play by Frank J. Martin and John Alfred O'Rourke, of Cleveland, has been accepted by George W. Heath, of Boston. Contracts providing for its production early next season were signed on Dec. 21. The play is said to be a strong domestic drama, with six strong parts, each one contrasting sharply with the others. Mr. Heath has selected Little May White to portray the role around which the play evolves.

The Lander Stock company will open its season at Carlisle, Pa., on New Year's Day. The roster of the company is: Ben J. Lander, proprietor and manager, George B. Buckley, business-manager, Mr. and Mrs. Charles Walcott Russell, George Gilman, Harry Matthews, Sam Boone, Walter Ebel, Electra Page, Annette Adair, and the Vevane children.

Morris and Hall will produce on Feb. 15 an original musical farce-comedy, entitled When Robert Comes to Town.

J. T. McNary, owing to poor health, has had to retire from the production for the rest of the season. He is at Meek, Wis., recuperating.

Maud Gilbert is visiting her friend, Miss Wilton, at Whitestone, L. I.

"Aunt" Louisa Eldridge is ill at her home in this city with a severe cold.

Owing to the illness of Louis J. Russell the Middletown company has closed temporarily. As soon as Mr. Russell recovers the tour will be resumed. Mr. Russell is under the care of a physician at Washington, Pa.

Nannie Randolph, of Florodora (Western), is ill at the Midland Hotel, Kansas City.

Manager F. Hagfield, Jr., has canceled Anna Held's Chicago time, and Miss Held will remain at the Casino. It is said, until the end of the season. New features are constantly introduced in The Little Duchess, and the audiences continue at the capacity mark.

T. Duke Murray is now the press representative of the Anna Held company.

It was stated at the office of Liebler and Company yesterday that the advance sale for this, the first week of Mrs. Patrick Campbell's engagement at the Grand Opera House, Chicago, had reached \$10,000 yesterday morning.

It is understood that Elsie De Wolfe and company, in The Way of the World, will resume their New York run, interrupted at the Victoria recently, at the Navy Theatre about Jan. 20.

J. J. Coleman, who now controls the rights to George H. Broadhurst's comedy, The Wrong Mr. Wright, west of the Mississippi River, has concluded arrangements with Mr. Broadhurst, whereby he has secured the exclusive rights to present the play throughout the United States after May 1.

Wright Huntington will withdraw from the Winchester company on Jan. 4, and return to vaudeville.

Floze Reddick, who has played in London the past two seasons, arrived in New York last week for a short stay in this country. She has an offer to return to England.

Olga Netherale is reported to have recovered her health, and will leave London in January for Egypt, returning in February.

Mme. Chappell and Company, London bankers, have opened a subscription fund for the benefit of Mrs. Mapleson, the widow of Colonel Mapleson, the old opera manager. Mrs. Mapleson is poor and destitute. Mme. Leopold and Alfred de Rothschild and Madame Albani have already subscribed sums for her relief.

Louis De Sol, dramatic critic of the Morning World, who is ill with typhoid fever at St. Luke's Hospital, passed a comfortable day yesterday, but his temperature remains high.







VAUDEVILLE.

VAUDEVILLE.

**EDWARD CLARK**

The **OLD YEAR** being played **OUT**. I am playing the **NEW YEAR IN**, at Hyde and Behman's, Brooklyn, N. Y.

CHICOT, bring your hammer and nails along.

Wire me upon your arrival, my dear Gaston, and I will do my prettiest for you. Very well, my dear Alphonse.

Don't forget to bring your glasses, otherwise you won't be able to see me at all.

Spent a Merry Xmas at the Gaiety Theatre, Brooklyn, and there were no complaints. Everybody was satisfied. On at 3:30 and 8:40.

**A Happy New Year!**

**TOM LEWIS AND SAM J. RYAN**

KEITH'S SQUAD. Last Week. Tom Lewis and Sam J. Ryan in their sketch, "The Two Actors," created more laughter in 20 minutes than has ever been heard in this house.—*Brooklyn Herald*, Dec. 27, 1901.  
This Week, KEITH'S THEATRE, PROVIDENCE, R. I.

ARTIE

THE GEORGIA COON SHOUTER.

**HALL**

Moore's Temple Theatre, Detroit, Mich.

Merry Xmas to all,  
Including a friend in 'Frisco.

**CLARICE YANCE**

This week:

Keith's Union Square,  
New York City.

"The Southern Singer."

**KEOUGH and BALLARD**

"This team is one of the best seen at Hyde and Behman's."—*Brooklyn Eagle*.  
REILLY AND WOOD SHOW. En route.

JAMES F.

IDA

**Dolan and Lenharr**

HYDE'S COMEDIANS, en route.

**EDDIE GIRARD and JESSIE GARDNER**

Now touring Orpheum Circuit. Booked solid until May, 1902.

**Will M. Cressy and Blanche Dayne**

Presenting in Vaudeville Mr. Cressy's Idyl of New Hampshire,  
**A VILLAGE LAWYER.**

TIME ALL FILLED

**George Fuller Golden**

FOUNDER

OF THE WHITE RATS OF AMERICA.

DOLLIE In Vaudeville. HARRY

**MESTAYER**

Address WILLIAM MORRIS, 111 East 14th St., New York City.

**BERT HOWARD and LEONA BLAND**

**A Feature with Lafayette Show.**

**JOSEPHINE GASSMAN**

Josephine Gassman and her sister, Nell and Jean, created the greatest collection of the evening. The lady sang her songs with such dramatic force and expression, and the second was a convincing piece of mimicry, representing a mother in distress, while the performance continued, and when they had done so in great style, the effect on the house was electric. The lady carried a white chicken, and the action of both was productive of much laughter.

World's Entertainers Co., Palace Theatre, Sydney, N. S. W., Australia.

**LONDON "MUSIC HALL,"**

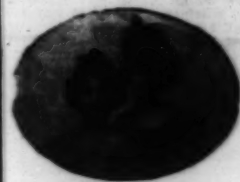
The Great English Vaudeville Paper-Weekly. 401 STRAND, W. C.

VAUDEVILLE.

VAUDEVILLE.

**Mr. and Mrs. Alfred Kelcy**

Keith Circuit, return dates.  
Chicago and Orpheum Circuit.



THE SISTERS

**HAWTHORNE**

With magnificent scenery and costumes. A special song by the author of *Marionettes*.  
Presenting Whitney Warner Pub. Co.'s Great Song Hit, **CRISPLE BELLES**.  
Commencing Dec. 23, Proctor Circuit for 7 weeks, then Cincinnati, Cleveland, Rochester, Detroit, Buffalo, Toronto, Chicago and Orpheum Circuit.

**ED. GRAY**

"MIMICAL COMEDIAN."

Which means a mimic and comedian. Somewhat different. The lady with the pug dog.  
Address WM. MORRIS, 111 East 14th St.

**MR. and MRS. JIMMIE BARRY**

Proctor's 58th Street this week.

"A fellow of infinite jest."—*N. Y. World*.

**JAMES J. MORTON**

Still working for Mr. Proctor—making the folks in front laugh. Mr. Proctor says:

"MORTON, YOU ARE CERTAINLY CRAZY."

Sticks and stones may break my bones, but names will never hurt me.

Received letter forwarded to Grand Forks. Don't dally with the U. S. Government. They have a system.

**4 Musical Colbys**

(COLBY FAMILY)

A Feature with Hyde's Comedians (2d Season)

EXQUISITE HARMONY AND DAINTY COMEDY.

Gaiety Theatre, Brooklyn, N. Y., this week.

Rijou Theatre, Jersey City, N. J., week Jan. 4.

Waldman's Theatre, Newark, N. J., week Jan. 13.

**"JESS" DANDY**

A SO-CALLED JOKE

As time rolls by from year to year,  
You will find my address printed here.  
If you wish to know where I'm at work,  
"On the shelf,"

Look in *The Mirror* and see yourself.

MORAL: Then you won't have to ask an agent.

"JESS" DANDY,

Tremont, N. Y. City.  
Booked up until June, 1902.

**HAPPY FANNY FIELDS**

Concludes successful starring tour of Great Britain, Jan. 15, 1902.

WINTER GARTEN, BERLIN, GERMANY,

Month of February, as the fast one.

Agents, WARNER & CO., 30 Wellington St., Strand, London.

**FRED NIBLO "THE AMERICAN HUMORIST."**

No, thanks, I'm going to spend a Merry Christmas with my family.

**MR. AND MRS. GENE HUGHES**

The American Invasion, is it? Well, if it produces performers half so able, artistic, pleasant and clean as Mr. and Mrs. Gene Hughes, who are this week at the Empire Theatre, then all I can say is we don't have the Americanizing of the British Music Hall a moment too soon. This clever couple are a treat to witness; moreover, they are so good that I can not find it wrong in saying that no stretch more complete and enjoyable has been seen in this city.—*Journal's Weekly*, Detroit, Jan. 3, 1902.  
Address 23 Leicester Square, London, W. C.

AMERICA.

THE INTERNATIONAL FAVORITE,

ENGLAND.

**BERT COOTE**

THE INEVITABLE COMEDIAN. Booked solid in America until February 1, 1902.

Opening, London, Eng., Feb. 24, 1902.

European Agents, R. WARNER AND COMPANY, London, England.

Proctor's 5th Avenue, New York, this week.

**CLAUDE THARDO**

*The Side Wheeler.*  
Angle. Mr. Th.—Claude Thardo was also seen in his black face act and as he always has something new he remains a favorite.  
Standard-Union, Nov. 25.—Miss Cecil Spooner, Mr. Kennedy, E. K. Spooner and Claude Thardo rendered some between-the-acts specialties which were so highly appreciated that the performers were called back again and again and applauded vociferously.  
Citizen, Nov. 25.—Claude Thardo, the side-wheeler, also received many recalls and he was reluctantly let go.  
25th Week as a black player.

Park Theatre, Brooklyn, N. Y.

**LOUIS SIMON, GRACE GARDNER and CO.**

In Will M. Cressy's Rollicking Laugh Producer.

**THE NEW COACHMAN.**

LAUGH. LAUGH. LAUGH.

**Little Elsie Janis**

THE AMERICAN LOFTUS.

"A delicious little mimic named Elsie shared houses with Eugene Cowles in the applause."—*Chicago American*.  
Address Empire Vaudeville Co.

THE B. F. KEITH INTERNATIONAL CIRCUIT THEATRICAL ENTERPRISES

E. F. ALBEE, General Manager.

**HIGH CLASS VAUDEVILLE.**

S. E. BODGON, Booking Manager,  
Association of Vaudeville Managers, St. James Bldg.,  
Broadway and 24th Street, N. Y.















THE NEW YORK DRAMATIC MIRROR

Herrmann 30 pleased big house. R. D. MacLean and  
Odette Tyler 4. The MacLeans 2.

THE NEW YORK DRAMATIC MIRROR

**WAXAHACHIE.—TRUMPET CORPS HALL:**  
Hoyt's Comedy co. Dec. 16-21 in *The Prisoner of Algiers, A Woman's Honor, The Volunteer, La Belle Marie, James Ross* and *Secret in Adventure*.

THE NEW YORK DRAMATIC MIRROR

**CAMERON—OPERA HOUSE** (R. W. Beatty, manager): Musical (focal) Dec. 13; Roy Crawford Comedy co. 19-21; poor performance; small attendance. A Day and a Night 24. My Friend from Arkansas 27.

**CORSCANA—MERCHANTS' OPERA HOUSE** (J. E. Kewar, manager): Sporting Life Dec. 19 to 21; musical play, Blanche Walsh in Janice Meredith 23. The Minister's Son 27.

**PARIS—PETERSON THEATRE** (R. Peterson, manager): The Minister's Son Dec. 20; first house. E. D. MacLean and Odette Trier 27.

**BROWNWOOD—MIRTH OPERA HOUSE** (J. W. Hall, manager): Stafford Brothers' Minstrels Dec. 19; fair performance and house.

**SHERMAN—OPERA HOUSE** (L. Sarazan, manager): W. B. Patton in The Minister's Son Dec. 17; fair attendance.

**GREENVILLE—KING OTTO**, poor.

THE NEW YORK DRAMATIC MIRROR

Dea. manager): The Minister's Son Dec. 19; small audience; good co.

**ABILENE—LYCEUM THEATRE** (W. Sanderson, manager): Local Dec. 20. Around the World in Eighty Days 25.

**EL PASO—MYERS' OPERA HOUSE** (F. S. Ryan, manager): Henry's Minstrels Dec. 16 to very good house. The Merry 25.

**BEVAN—GRAND OPERA HOUSE** (John E. Mike, manager): Less than 20 Dec. 21; good audience pleased. Hoyt's Comedy co. 25.

**CLARKSVILLE—TRILLING OPERA HOUSE** (Robert McIlroy, manager): Dark.

**TAYLOR—OPERA HOUSE** (F. E. Carradine, manager): Dark.

**NAVASOTA—COLUMBIA OPERA HOUSE** (Almendorf and Andrews, managers): Dark.

**ORANGE—GATE CITY OPERA HOUSE** (W. G. Griggs, manager): Olympia Opera co. Dec. 23.

THE NEW YORK DRAMATIC MIRROR

**UTAH.**

**SALT LAKE CITY.—SALT LAKE THEATRE**  
(George D. Fyfer, manager): Yon Yonson Dec. 16, 17  
to business; audiences pleased. University Stu-  
dents 19; good entertainment under direction of Maud  
M. Babcock; a curious coincidence was that part of  
the entertainment treated of a villain, who has set  
fire to a school house, and one of the principal stu-  
dents' buildings was burned the same night at a loss  
of \$100,000. Very Manning in Janice Meredith 20  
to good business; performances excellent.—**NEW**  
**GRAND THEATRE** (M. E. McGowan, manager): Carl  
A. Haswin 16-21 in A Lion's Heart first half; The  
and The Silver King last half; business light; per-  
formances fair.—**ITEM**: The New Grand Theatre  
will hereafter be managed by Paul Hommer, Jr., and  
W. S. Jones, and the combination is expected to

THE NEW YORK DRAMATIC MIRROR

Mulvey, Lindsay R. Rogers, and Jay J. Rogers have been purchased by them. Mr. Hammer will be the manager. Mr. Mulvey has expressed his intention of making his retirement from theatrical business permanent.

**PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager):** Haverly's Minstrels Dec. 18; new entertainment; fair house. Yon Yonson Jan.; good cast; fair house. Whose Baby Are You 26. For Her Sake 4. Rupert of Hentzau 16. A Romance of Conan Howard 11. Alvin Jossin 28. Shooting the Chutes 20. The Prince of Jennie 29.

---

**VERMONT.**

**BURLINGTON.—HOWARD OPERA HOUSE** (Mrs. W. C. Walker, manager): An American Gentleman Dec. 25 to S. R. O.; the star, Rose Stieb.

THE NEW YORK DRAMATIC MIRROR

list of the combatant. The Girl from Paris 28. An American Tramp 1. World Beaters Burlesquers 7. In Lulu Glasse 3. More Than Queens 15. Robinson Comic Opera 30. 20-25. Brown's in Town 28. A Texas Steer 31.

**MONTPELIER.—BLANCHARD OPERA HOUSE** (G. L. Blanchard, manager): An American Gentleman Dec. 27.

**BATTLEBORO.—AUDITORIUM** (G. E. Fox, manager): An American Gentleman Dec. 28.

**BENNINGTON OPERA HOUSE** (Goldsmith and Wood, managers): Dark.

---

**VIRGINIA.**

**NEWPORT NEWS.—ACADEMY OF MUSIC** (Leath and Booker, managers): The Belle of New York Dec. 20. to 25. and 28. and 29.

THE NEW YORK DRAMATIC MIRROR

cella mention is due Beulah Dodge. A Broadway comedy, in a small and disappointed audience. Bijou Comedy co. in A Stranger in New York 22 to capacity; audience in a clear view of the city. Fox in The Sign of the Cross 6. The Watch on the Rhine 7. The Evil Eye 11. Arizona 13. Leon Hermann 20.

**SUFFOLK.—CITY HALL THEATRE (H. R. Messenger):** Mabel Paige co. Dec. 18-21. The Little Captain 1. The Two Flies. The Pearl of the Bay. The Little Egyptian. The Daughter, and Don't Tell My Wife; good co.; devoted business. A Breezy Time 25 disappointed good house. A Stranger in New York 26. Joshua Simpkins 2.

**WICHITA.—ACADEMY OF MUSIC (Thomas G. Leach, manager):** The Belle of New York Dec. 21; good co. and business. The Queen 23, 25; Jerome Lynch scored; large audience. Madam 26; Jerome

THE NEW YORK DRAMATIC MIRROR

Harbor 1. James O'Neill 3. Stuart Robson 4.  
**NORFOLK—ACADEMY OF MUSIC** (T. G.  
 Smith, house; A. B. Duesberry, manager): The Ball  
 of New York Dec. 19; business and performance good.  
 A. Brown 2. Time 2. A. R. O.; performance fine.  
 Fox Quiller 27, 28.  
**CHARLOTTESVILLE—JEFFERSON AUDI-  
 TORIUM** (J. J. Leterman, manager): The Ball of  
 New York Dec. 23; pleasing performance; business  
 fair. The Talk of the Town 25 canceled. Sunday  
 26. The Talk of the Town 26. The Talk of the Town 26.  
**PETERSBURG—ACADEMY OF MUSIC** (Wil-  
 iam E. French, manager): A Stranger in New York in  
 large and pleased audience Dec. 22. Hostess's Jolly  
 Pathfinders 6-11.  
**ALEXANDRIA—HILL'S OPERA HOUSE** (W.  
 A. Harper, manager): Barlow and Wilson's Minstrels  
 Dec. 20; poor house; fair performance.

THE NEW YORK DRAMATIC MIRROR

**WASHINGTON—ADDICTION** (Atwell and Worthington, managers): Barlow and Wilson's Minstrels Dec. 23; fair performance.

**LYNCHBURG—OPERA HOUSE** (F. M. Dugan, manager): Rantow's Jolly Pathfinders, Dec. 22.

**ROANOKE—ACADEMY OF MUSIC** (C. W. Beckner, manager): Dark.

---

**WASHINGTON.**

**WALLA WALLA—THEATRE** (Charles F. Von der Water, manager): What Happened to Jane Doe, Dec. 22; poor performance.

**WOMAN 12**: fair show.

**WOMAN 13**: fair show.

**WOMAN 14**: fair show.

**WOMAN 15**: fair show.

**WOMAN 16**: fair show.

**WOMAN 17**: fair show.

**WOMAN 18**: fair show.

**WOMAN 19**: fair show.

**WOMAN 20**: fair show.

**WOMAN 21**: fair show.

**WOMAN 22**: fair show.

**WOMAN 23**: fair show.

**WOMAN 24**: fair show.

**WOMAN 25**: fair show.

**WOMAN 26**: fair show.

**WOMAN 27**: fair show.

**WOMAN 28**: fair show.

**WOMAN 29**: fair show.

**WOMAN 30**: fair show.

**WOMAN 31**: fair show.

**WOMAN 32**: fair show.

**WOMAN 33**: fair show.

**WOMAN 34**: fair show.

**WOMAN 35**: fair show.

**WOMAN 36**: fair show.

**WOMAN 37**: fair show.

**WOMAN 38**: fair show.

**WOMAN 39**: fair show.

**WOMAN 40**: fair show.

**WOMAN 41**: fair show.

**WOMAN 42**: fair show.

**WOMAN 43**: fair show.

**WOMAN 44**: fair show.

**WOMAN 45**: fair show.

**WOMAN 46**: fair show.

**WOMAN 47**: fair show.

**WOMAN 48**: fair show.

**WOMAN 49**: fair show.

**WOMAN 50**: fair show.

**WOMAN 51**: fair show.

**WOMAN 52**: fair show.

**WOMAN 53**: fair show.

**WOMAN 54**: fair show.

**WOMAN 55**: fair show.

**WOMAN 56**: fair show.

**WOMAN 57**: fair show.

**WOMAN 58**: fair show.

**WOMAN 59**: fair show.

**WOMAN 60**: fair show.

**WOMAN 61**: fair show.

**WOMAN 62**: fair show.

**WOMAN 63**: fair show.

**WOMAN 64**: fair show.

**WOMAN 65**: fair show.

**WOMAN 66**: fair show.

**WOMAN 67**: fair show.

**WOMAN 68**: fair show.

**WOMAN 69**: fair show.

**WOMAN 70**: fair show.

**WOMAN 71**: fair show.

**WOMAN 72**: fair show.

**WOMAN 73**: fair show.

**WOMAN 74**: fair show.

**WOMAN 75**: fair show.

**WOMAN 76**: fair show.

**WOMAN 77**: fair show.

**WOMAN 78**: fair show.

**WOMAN 79**: fair show.

**WOMAN 80**: fair show.

**WOMAN 81**: fair show.

**WOMAN 82**: fair show.

**WOMAN 83**: fair show.

**WOMAN 84**: fair show.

**WOMAN 85**: fair show.

**WOMAN 86**: fair show.

**WOMAN 87**: fair show.

**WOMAN 88**: fair show.

**WOMAN 89**: fair show.

**WOMAN 90**: fair show.

**WOMAN 91**: fair show.

**WOMAN 92**: fair show.

**WOMAN 93**: fair show.

**WOMAN 94**: fair show.

**WOMAN 95**: fair show.

**WOMAN 96**: fair show.

**WOMAN 97**: fair show.

**WOMAN 98**: fair show.

**WOMAN 99**: fair show.

**WOMAN 100**: fair show.

**WOMAN 101**: fair show.

**WOMAN 102**: fair show.

**WOMAN 103**: fair show.

**WOMAN 104**: fair show.

**WOMAN 105**: fair show.

**WOMAN 106**: fair show.

**WOMAN 107**: fair show.

**WOMAN 108**: fair show.

**WOMAN 109**: fair show.

**WOMAN 110**: fair show.

**WOMAN 111**: fair show.

**WOMAN 112**: fair show.

**WOMAN 113**: fair show.

**WOMAN 114**: fair show.

**WOMAN 115**: fair show.

**WOMAN 116**: fair show.

**WOMAN 117**: fair show.

**WOMAN 118**: fair show.

**WOMAN 119**: fair show.

**WOMAN 120**: fair show.

**WOMAN 121**: fair show.

**WOMAN 122**: fair show.

**WOMAN 123**: fair show.

**WOMAN 124**: fair show.

**WOMAN 125**: fair show.

**WOMAN 126**: fair show.

**WOMAN 127**: fair show.

**WOMAN 128**: fair show.

**WOMAN 129**: fair show.

**WOMAN 130**: fair show.

**WOMAN 131**: fair show.

**WOMAN 132**: fair show.

**WOMAN 133**: fair show.

**WOMAN 134**: fair show.

**WOMAN 135**: fair show.

**WOMAN 136**: fair show.

**WOMAN 137**: fair show.

**WOMAN 138**: fair show.

**WOMAN 139**: fair show.

**WOMAN 140**: fair show.

**WOMAN 141**: fair show.

**WOMAN 142**: fair show.

**WOMAN 143**: fair show.

**WOMAN 144**: fair show.

**WOMAN 145**: fair show.

**WOMAN 146**: fair show.

**WOMAN 147**: fair show.

**WOMAN 148**: fair show.

**WOMAN 149**: fair show.

**WOMAN 150**: fair show.

**WOMAN 151**: fair show.

**WOMAN 152**: fair show.

**WOMAN 153**: fair show.

**WOMAN 154**: fair show.

**WOMAN 155**: fair show.

**WOMAN 156**: fair show.

**WOMAN 157**: fair show.

**WOMAN 158**: fair show.

**WOMAN 159**: fair show.

**WOMAN 160**: fair show.

**WOMAN 161**: fair show.

**WOMAN 162**: fair show.

**WOMAN 163**: fair show.

**WOMAN 164**: fair show.

**WOMAN 165**: fair show.

**WOMAN 166**: fair show.

**WOMAN 167**: fair show.

**WOMAN 168**: fair show.

**WOMAN 169**: fair show.

**WOMAN 170**: fair show.

**WOMAN 171**: fair show.

**WOMAN 172**: fair show.

**WOMAN 173**: fair show.

**WOMAN 174**: fair show.

**WOMAN 175**: fair show.

**WOMAN 176**: fair show.

**WOMAN 177**: fair show.

**WOMAN 178**: fair show.

**WOMAN 179**: fair show.

**WOMAN 180**: fair show.

**WOMAN 181**: fair show.

**WOMAN 182**: fair show.

**WOMAN 183**: fair show.

**WOMAN 184**: fair show.

**WOMAN 185**: fair show.

**WOMAN 186**: fair show.

**WOMAN 187**: fair show.

**WOMAN 188**: fair show.

**WOMAN 189**: fair show.

**WOMAN 190**: fair show.

**WOMAN 191**: fair show.

**WOMAN 192**: fair show.

**WOMAN 193**: fair show.

**WOMAN 194**: fair show.

**WOMAN 195**: fair show.

**WOMAN 196**: fair show.

**WOMAN 197**: fair show.

**WOMAN 198**: fair show.

**WOMAN 199**: fair show.

**WOMAN 200**: fair show.

**WOMAN 201**: fair show.

**WOMAN 202**: fair show.

**WOMAN 203**: fair show.

**WOMAN 204**: fair show.

**WOMAN 205**: fair show.

**WOMAN 206**: fair show.

**WOMAN 207**: fair show.

**WOMAN 208**: fair show.

**WOMAN 209**: fair show.

**WOMAN 210**: fair show.

**WOMAN 211**: fair show.

**WOMAN 212**: fair show.

**WOMAN 213**: fair show.

**WOMAN 214**: fair show.

**WOMAN 215**: fair show.

**WOMAN 216**: fair show.

**WOMAN 217**: fair show.

**WOMAN 218**: fair show.

**WOMAN 219**: fair show.

**WOMAN 220**: fair show.

**WOMAN 221**: fair show.

**WOMAN 222**: fair show.

THE NEW YORK DRAMATIC MIRROR

**NORTH YAKIMA.—LARBON'S THEATRE** (Edward Fournier, manager): William Collier, 18; On the Juliet Dec. 16 to small house; performance excellent; Frederick Ward in the Mountbanch 20 to very large and highly pleased audience. The Burgomaster 21; Triumph 22; Doctor's Orders 23; The Girl 24; On the Juliet 25; Doctor's Orders 26; The Girl 27; On the Juliet 28; Doctor's Orders 29; The Girl 30; On the Juliet 31; Doctor's Orders 32; The Girl 33; On the Juliet 34; Doctor's Orders 35; The Girl 36; On the Juliet 37; Doctor's Orders 38; The Girl 39; On the Juliet 40; Doctor's Orders 41; The Girl 42; On the Juliet 43; Doctor's Orders 44; The Girl 45; On the Juliet 46; Doctor's Orders 47; The Girl 48; On the Juliet 49; Doctor's Orders 50; The Girl 51; On the Juliet 52; Doctor's Orders 53; The Girl 54; On the Juliet 55; Doctor's Orders 56; The Girl 57; On the Juliet 58; Doctor's Orders 59; The Girl 60; On the Juliet 61; Doctor's Orders 62; The Girl 63; On the Juliet 64; Doctor's Orders 65; The Girl 66; On the Juliet 67; Doctor's Orders 68; The Girl 69; On the Juliet 70; Doctor's Orders 71; The Girl 72; On the Juliet 73; Doctor's Orders 74; The Girl 75; On the Juliet 76; Doctor's Orders 77; The Girl 78; On the Juliet 79; Doctor's Orders 80; The Girl 81; On the Juliet 82; Doctor's Orders 83; The Girl 84; On the Juliet 85; Doctor's Orders 86; The Girl 87; On the Juliet 88; Doctor's Orders 89; The Girl 90; On the Juliet 91; Doctor's Orders 92; The Girl 93; On the Juliet 94; Doctor's Orders 95; The Girl 96; On the Juliet 97; Doctor's Orders 98; The Girl 99; On the Juliet 100; Doctor's Orders 101; The Girl 102; On the Juliet 103; Doctor's Orders 104; The Girl 105; On the Juliet 106; Doctor's Orders 107; The Girl 108; On the Juliet 109; Doctor's Orders 110; The Girl 111; On the Juliet 112; Doctor's Orders 113; The Girl 114; On the Juliet 115; Doctor's Orders 116; The Girl 117; On the Juliet 118; Doctor's Orders 119; The Girl 120; On the Juliet 121; Doctor's Orders 122; The Girl 123; On the Juliet 124; Doctor's Orders 125; The Girl 126; On the Juliet 127; Doctor's Orders 128; The Girl 129; On the Juliet 130; Doctor's Orders 131; The Girl 132; On the Juliet 133; Doctor's Orders 134; The Girl 135; On the Juliet 136; Doctor's Orders 137; The Girl 138; On the Juliet 139; Doctor's Orders 140; The Girl 141; On the Juliet 142; Doctor's Orders 143; The Girl 144; On the Juliet 145; Doctor's Orders 146; The Girl 147; On the Juliet 148; Doctor's Orders 149; The Girl 150; On the Juliet 151; Doctor's Orders 152; The Girl 153; On the Juliet 154; Doctor's Orders 155; The Girl 156; On the Juliet 157; Doctor's Orders 158; The Girl 159; On the Juliet 160; Doctor's Orders 161; The Girl 162; On the Juliet 163; Doctor's Orders 164; The Girl 165; On the Juliet 166; Doctor's Orders 167; The Girl 168; On the Juliet 169; Doctor's Orders 170; The Girl 171; On the Juliet 172; Doctor's Orders 173; The Girl 174; On the Juliet 175; Doctor's Orders 176; The Girl 177; On the Juliet 178; Doctor's Orders 179; The Girl 180; On the Juliet 181; Doctor's Orders 182; The Girl 183; On the Juliet 184; Doctor's Orders 185; The Girl 186; On the Juliet 187; Doctor's Orders 188; The Girl 189; On the Juliet 190; Doctor's Orders 191; The Girl 192; On the Juliet 193; Doctor's Orders 194; The Girl 195; On the Juliet 196; Doctor's Orders 197; The Girl 198; On the Juliet 199; Doctor's Orders 200; The Girl 201; On the Juliet 202; Doctor's Orders 203; The Girl 204; On the Juliet 205; Doctor's Orders 206; The Girl 207; On the Juliet 208; Doctor's Orders 209; The Girl 210; On the Juliet 211; Doctor's Orders 212; The Girl 213; On the Juliet 214; Doctor's Orders 215; The Girl 216; On the Juliet 217; Doctor's Orders 218; The Girl 219; On the Juliet 220; Doctor's Orders 221; The Girl 222; On the Juliet 223; Doctor's Orders 224; The Girl 225; On the Juliet 226; Doctor's Orders 227; The Girl 228; On the Juliet 229; Doctor's Orders 230; The Girl 231; On the Juliet 232; Doctor's Orders 233; The Girl 234; On the Juliet 235; Doctor's Orders 236; The Girl 237; On the Juliet 238; Doctor's Orders 239; The Girl 240; On the Juliet 241; Doctor's Orders 242; The Girl 243; On the Juliet 244; Doctor's Orders 245; The Girl 246; On the Juliet 247; Doctor's Orders 248; The Girl 249; On the Juliet 250; Doctor's Orders 251; The Girl 252; On the Juliet 253; Doctor's Orders 254; The Girl 255; On the Juliet 256; Doctor's Orders 257; The Girl 258; On the Juliet 259; Doctor's Orders 260; The Girl 261; On the Juliet 262; Doctor's Orders 263; The Girl 264; On the Juliet 265; Doctor's Orders 266; The Girl 267; On the Juliet 268; Doctor's Orders 269; The Girl 270; On the Juliet 271; Doctor's Orders 272; The Girl 273; On the Juliet 274; Doctor's Orders 275; The Girl 276; On the Juliet 277; Doctor's Orders 278; The Girl 279; On the Juliet 280; Doctor's Orders 281; The Girl 282; On the Juliet 283; Doctor's Orders 284; The Girl 285; On the Juliet 286; Doctor's Orders 287; The Girl 288; On the Juliet 289; Doctor's Orders 290; The Girl 291; On the Juliet 292; Doctor's Orders 293; The Girl 294; On the Juliet 295; Doctor's Orders 296; The Girl 297; On the Juliet 298; Doctor's Orders 299; The Girl 300; On the Juliet 301; Doctor's Orders 302; The Girl 303; On the Juliet 304; Doctor's Orders 305; The Girl 306; On the Juliet 307; Doctor's Orders 308; The Girl 309; On the Juliet 310; Doctor's Orders 311; The Girl 312; On the Juliet 313; Doctor's Orders 314; The Girl 315; On the Juliet 316; Doctor's Orders 317; The Girl 318; On the Juliet 319; Doctor's Orders 320; The Girl 321; On the Juliet 322; Doctor's Orders 323; The Girl 324; On the Juliet 325; Doctor's Orders 326; The Girl 327; On the Juliet 328; Doctor's Orders 329; The Girl 330; On the Juliet 331; Doctor's Orders 332; The Girl 333; On the Juliet 334; Doctor's Orders 335; The Girl 336; On the Juliet 337; Doctor's Orders 338; The Girl 339; On the Juliet 340; Doctor's Orders 341; The Girl 342; On the Juliet 343; Doctor's Orders 344; The Girl 345; On the Juliet 346; Doctor's Orders 347; The Girl 348; On the Juliet 349; Doctor's Orders 350; The Girl 351; On the Juliet 352; Doctor's Orders 353; The Girl 354; On the Juliet 355; Doctor's Orders 356; The Girl 357; On the Juliet 358; Doctor's Orders 359; The Girl 360; On the Juliet 361; Doctor's Orders 362; The Girl 363; On the Juliet 364; Doctor's Orders 365; The Girl 366; On the Juliet 367; Doctor's Orders 368; The Girl 369; On the Juliet 370; Doctor's Orders 371; The Girl 372; On the Juliet 373; Doctor's Orders 374; The Girl 375; On the Juliet 376; Doctor's Orders 377; The Girl 378; On the Juliet 379; Doctor's Orders 380; The Girl 381; On the Juliet 382; Doctor's Orders 383; The Girl 384; On the Juliet 385; Doctor's Orders 386; The Girl 387; On the Juliet 388; Doctor's Orders 389; The Girl 390; On the Juliet 391; Doctor's Orders 392; The Girl 393; On the Juliet 394; Doctor's Orders 395; The Girl 396; On the Juliet 397; Doctor's Orders 398; The Girl 399; On the Juliet 400; Doctor's Orders 401; The Girl 402; On the Juliet 403; Doctor's Orders 404; The Girl 405; On the Juliet 406; Doctor's Orders 407; The Girl 408; On the Juliet 409; Doctor's Orders 410; The Girl 411; On the Juliet 412; Doctor's Orders 413; The Girl 414; On the Juliet 415; Doctor's Orders 416; The Girl 417; On the Juliet 418; Doctor's Orders 419; The Girl 420; On the Juliet 421; Doctor's Orders 422; The Girl 423; On the Juliet 424; Doctor's Orders 425; The Girl 426; On the Juliet 427; Doctor's Orders 428; The Girl 429; On the Juliet 430; Doctor's Orders 431; The Girl 432; On the Juliet 433; Doctor's Orders 434; The Girl 435; On the Juliet 436; Doctor's Orders 437; The Girl 438; On the Juliet 439; Doctor's Orders 440; The Girl 441; On the Juliet 442; Doctor's Orders 443; The Girl 444; On the Juliet 445; Doctor's Orders 446; The Girl 447; On the Juliet 448; Doctor's Orders 449; The Girl 450; On the Juliet 451; Doctor's Orders 452; The Girl 453; On the Juliet 454; Doctor's Orders 455; The Girl 456; On the Juliet 457; Doctor's Orders 458; The Girl 459; On the Juliet 460; Doctor's Orders 461; The Girl 462; On the Juliet 463; Doctor's Orders 464; The Girl 465; On the Juliet 466; Doctor's Orders 467; The Girl 468; On the Juliet 469; Doctor's Orders 470; The Girl 471; On the Juliet 472; Doctor's Orders 473; The Girl 474; On the Juliet 475; Doctor's Orders 476; The Girl 477; On the Juliet 478; Doctor's Orders 479; The Girl 480; On the Juliet 481; Doctor's Orders 482; The Girl 483; On the Juliet 484; Doctor's Orders 485; The Girl 486; On the Juliet 487; Doctor's Orders 488; The Girl 489; On the Juliet 490; Doctor's Orders 491; The Girl 492; On the Juliet 493; Doctor's Orders 494; The Girl 495; On the Juliet 496; Doctor's Orders 497; The Girl 498; On the Juliet 499; Doctor's Orders 500; The Girl 501; On the Juliet 502; Doctor's Orders 503; The Girl 504; On the Juliet 505; Doctor's Orders 506; The Girl 507; On the Juliet 508; Doctor's Orders 509; The Girl 510; On the Juliet 511; Doctor's Orders 512; The Girl 513; On the Juliet 514; Doctor's Orders 515; The Girl 516; On the Juliet 517; Doctor's Orders 518; The Girl 519; On the Juliet 520; Doctor's Orders 521; The Girl 522; On the Juliet 523; Doctor's Orders 524; The Girl 525; On the Juliet 526; Doctor's Orders 527; The Girl 528; On the Juliet 529; Doctor's Orders 530; The Girl 531; On the Juliet 532; Doctor's Orders 533; The Girl 534; On the Juliet 535; Doctor's Orders 536; The Girl 537; On the Juliet 538; Doctor's Orders 539; The Girl 540; On the Juliet 541; Doctor's Orders 542; The Girl 543; On the Juliet 544; Doctor's Orders 545; The Girl 546; On the Juliet 547; Doctor's Orders 548; The Girl 549; On the Juliet 550; Doctor's Orders 551; The Girl 552; On the Juliet 553; Doctor's Orders 554; The Girl 555; On the Juliet 55

THE NEW YORK DRAMATIC MIRROR

New Grand Opera co. in Wang 10; full house. ONE sensation.  
 TACOMA.—THEATRE (C. Littlefield, manager):  
 Ark.—LYCEUM (Dean M. Worley, manager):  
 Mary's Wedding Day Dec. 15; large house pleased.

---

## WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feltz,  
 manager): York State Folks Dec. 18, 19; one of  
 the best ever seen here; light house. More  
 than Queen 20 to surly light house. Ten  
 are Twenty-one 23. York State Folks (natural)  
 Aurora Jackson 20. The Sorrows of Satan 1. The  
 Village Gossip 2.—GRAND OPERA HOUSE (Charles  
 Feltz, manager): The Ketschammer Kids 19-21  
 good business. Charles 20. The Great  
 World's Great Mystery, Old Willow Farm 20-22 in The  
 world's Daughter. The Great City of London and

THE NEW YORK DRAMATIC MIRROR

**PARKERSBURG.—AUDITORIUM** (W. E. Emery, manager); More Than Queens Dec. 18; good scenery; fair house. Keystone Dramatic Co. 30-  
The Telephone Girl V. The Katzenjammer Kids 8.  
**CLINTON 10.** Humpty Dumpty 11. The Village Parson  
—**TOWN:** Fred Wright, manager of York State  
College, has purchased the ca. at the Jackson Hotel.—W.  
Kemper, manager of the local houses, is spending  
the holidays with his parents at Chillicothe, O.  
**SISTERSVILLE.—AUDITORIUM THEATRE**







## PROFESSIONAL CARDS.

ALDEN, JOHN

Halls-4th St.

ALISON, GEORGE

Halls, 2nd St. Alvin Theatre, Flushing, Pa.

ANDREWS, LILLIAN

Hall Co. Re-engaged for third season.

BATES, ANNA L.

Character. Permanent address, Actors' Society.

BELLOW, A. E.

Halls. Grace Hayward Co.

BOURNE, NETTIE

Hynes Palace Hotel, Champs Elysees, Paris

BRADLEY, LEONORA

Third season Castle Square Stock Co., Boston.

BRADBURY, JAS. H.

20 West 121st Street.

BRANDON, ETHEL

Address Actors Society.

CARHART, JAMES L.

Old Man, with Richard Mansfield season 1893-1894-1895.

CLARGES, VERNER

The Players, 19 Gramercy Park.

CRAUFURD, RUSSELL

Disengaged. Address Mirron.

DAVIS, FRANK L.

New England Folks. 10th St. Theatre.

EMERY, EDWARD

Season 1893-4. Lichner &amp; Co.

EVELYNN, PEARL

Proctor's Stock Co. (2), season 1893-4.

FISHER, KATHERINE

Ingenu. Doyle Stock Co. At Liberty Dec. 5.

GRAY, THADDEUS

Lead. Grace Hayward Co.

HADLEY, HELAINE

At Liberty.

HARKINS, JR., JAMES W.

American Dramatic Club, New York.

HEYWOOD, NELLIE

Barbara Fritchelle Co. Season 1893.

HOYT, ETHELWYN

At Liberty.

HUNT, MARIE

At Liberty. 200 W. 24th St.

LORIMER, WRIGHT M.

Leading Man. With Mildred Holland. Season 1893-4.

LYNN, FRANCES

F. F. Proctor Stock Co. Direction Frederic Bond.

McGRATH, CHAS. A.

Leading Man. Just Before Dawn.

MALONE, JOHN

The Players, 19 Gramercy Park, N. Y.

MONTGOMERY, CHAS. H.

Old Man and Characters. Actors' Society.

PITT, ADDISON

With Harriette Crumman Co., season 1893-4.

PITT, MARGARET DIBDIN

Permanent address, Actors' Society.

PORTER, CAMILLE

With Mildred Holland in Fever Behind the Throne, 1893-4.

RIVERS, GERTRUDE

At Liberty. Address care George Allen.

ROLLESTON, FRANK

At Liberty. Leads. Actors Society.

ROUSE, FANNIE DENHAM

Old Woman. Character Comedy. Address Mirron.

RILEY, J. H.

Address Green Room Club, London, Eng.

STOKES, HENRY

Halls DeWolfe Co. Address "Players."

SCHELL, HATTIE E.

At Liberty. Address 100 W. 4th St., N. Y.

STOYLE, CARRIE LEE

The Christian Co. Third year, Lichner and Co.

STRYKER, G. A.

Leads and Characters, 200 W. 24th St., N. Y.

TAYLOR, JANE

At Liberty. Past two seasons with Arizone.

TEMPLE, DOLLIE

Jewels and Spectacles. Grace Hayward Co.

## PROFESSIONAL CARDS.

THOMAS, GUS P.

Tenn. Comedian. Address Mirron.

TRADER, GEORGE HENRY

Stage Director. Murray Hill Theatre, New York.

VAN STUDDIFORD, GRACE

Prime Dancer. Dutchman.

WARD, CARRIE CLARKE

Doyle Stock, Nashville, Tenn.

WEATHERSBY, JENNIE

Invites offers. Address Mirron.

WILDER, MARSHALL P.

Phone 112 10th St. "The Alpha," 20 W. 10th St., N. Y. City.

WILLIAMS, CORA H.

Comedienne. Address Mirron.

*Jetta Jewel*

LEADS WITH  
BENNETT AND MOULTON CO.  
Season 1893-1894.

MIRIAM LAWRENCE

Re-engaged by MR. GED. EDWARDS

From Dec. 1893, to June, 1894.

To play "MRS. MALTON HOPKINS" in

THE TOREADOR

Address Gaiety Theatre, London, Eng.

THERE IS ONLY ONE  
SADIE CONNOLLY  
SINGING, CHARACTER, IRISH COMEDienne.  
AT LIBERTY.  
Address 20 East 10th St., N. Y.

Lawrence C. O'Brien

CHARACTERS and HEAVIES.

En route with GOLDEN COMEDY CO.

Care Actors' Society.

HELEN QUEST

Address Mirron.

BEATRICE THORNE

Leads or Heavies. At Liberty.

Address Actors' Society, or Agents.

Robert J. Warde

F. F. Proctor Stock Company.

LOLA MORRISSE

INGENU, SOUBRETTE.

Address Mirron.

BILLY McCLAIN

Tivoli Theatre, Sydney, Australia, until 1893.

ROSO MARSTON

EUNICE-Whitney and Knowles Que Vadis Co

Address as per route.

MANAGERS' DIRECTORY.

IND.-MISHAWAKA.

Century Theatre

Population 7,000. Large manufacturing interests.

Seating capacity of house 600. Book only one show

a week. Have good open time

D. A. SHAW, Mgr.

N. Y.-GREENWICH.

Greenwich Theatre

New Theatre. Good open time for good attractions.

One night stand.

SAM. BROOKER, Mgr.

S. C.-ANDERSON.

Anderson Opera House

Population 12,000. Five new factories building. No

bookings season 1893-1894. All modern improvements.

McCULLY & ORR, Mgrs.

TEXAS-SAN ANTONIO.

Empire Opera House

Now Booking 1893-1894. Population 75,000. Ground floor

seats 1,500. Sunday openings. R. R. centre. Good open

time for week stand companies.

M. E. BRADY, Mgr.

W. VA.-PARKERSBURG.

Camden Theatre

A fireproof ground floor theatre opening Sept., 1893.

Every modern appointment, electric light, s. c. 1400;

drawing population, 30,000; opening, 35 ft.; depth, 40 ft.;

height, 34; width between walls, 70 ft.; gridiron, 694 ft.

Now booking season '02-'03.

All communications

EPSTEIN BROS., Managers.

## PROFESSIONAL CARDS.

## PROFESSIONAL CARDS.

THE COMEDY STARS,

WILL

PAUL

Halliday AND Quinn

In the Season's Laughing Success,

HAPPY HOOLIGAN.

MAZIE TRUMBULL  
Soubrette Feature,  
The Irish  
Pawnbrokers

Edward Mackay

ENGAGED FOR

ROMEO in ROMEO AND JULIET.

COLUMBIA THEATRE, Brooklyn.

Week of Jan. 4.

AMELIA GARDNER

LEADING WOMAN.

MRS. DANE'S DEFENSE.

Address Actors' Society.

JOHN J. FARRELL

Leading Man.

VALERIE BERGERE

Leading Woman.

Forepaugh's Theatre, Philadelphia, Columbia Theatre, Brooklyn

De Witt Clinton

LEADING MAN. Hopkins' New Stock Co., Memphis, Tenn.

BUTTERFLIES.—Is Butterflies the butt of the week falls upon Mr. Clinton, but he has given himself fully equal to

the occasion and gives a magnificent interpretation of the leading role.—*Evening Mirror*, Nov. 15, 1893.

In the production of Butterflies last night De Witt Clinton achieved a distinct hit.—*Commercial Appeal*, Nov. 15, 1893.

"FAITH" in "NEW ENGLAND FOLKS."

GRAYCE SCOTT

Address MRS. FERNANDEZ.

WILLIAM FRIEND

Leading Comedian for 8 Streets in a Strange Land Co., Season 1893-4.

BERTHA CREIGHTON

Leading Woman—3d Season—Derban and Sheeler Stock Co.

A CONTENTED WOMAN.—Miss Bertha Creighton as Grace Holmes was pleasant, vivacious and de-

lightful. A few weeks ago Miss Creighton "crushed" the emotional role of Drury Wayne and last night

she surprised her many admirers by her delicious rendition of a coon song and cake walk.—*Philadelphia*

Press, Nov. 15.

Philadelphia, Pa.

Severin De Deyn

Leading Man (Featured) Morrison Stock Co., Boston, Mass.

MY PARTNER.—As Joe Saunders, the principal character of the piece, Mr. DeDeyn was at his best. He wove in

such sentiment and feeling as to touch the hearts of all, and during his parting scene with Mary Brandon that vast

audience wept as one person. He received three well deserved curtain calls.—*Boston Journal*.

H. Logan Reid

Scenic Artist,

1380 Broadway, N. Y.

Original Designs for Productions furnished.

Models Made for Authors and Managers.

Estimates and Lists for New Theatres Furnished

on Application.

DROP CURTAINS, CYCLOGRAMS

PANORAMAS, PYROGRAMS, and every

description of Pictorial Work of the highest artistic

excellence undertaken.

Fanny Rice.

Address care Mirron.

NELLIE YALE

LEADS.

With WM. A. BRADY.

Address Mirron.

Harry Dickeson

MR. CREEL and STAGE MANAGER.

A RUNAWAY GIRL.

ALICE KAUSER

PLAYS.

NEW STOCK PLAYS,

NEW REPERTOIRE PLAYS.

Address 1425 Broadway, New York.

Margaret Moffatt

VIA

MARY MANNERING CO.

SECRET SERVICE, 1894-1. WASHINGTON, 1894-2.

CLINT G. FORD

LILLIAN KINGSBURY

ROBERT DON HIND, 1894-1. Consider offers for 1894-2.

A. I. LIGARI

Leading Tenor. At Liberty.

Address 40 Lexington Ave., near 40th St., N. Y.

ELLENA MARIS

The Volunteer Organist.



## PROFESSIONAL CARDS.

## VIRGINIA DREW TRESCOTT

LEADING HEAVIES.

Virginia Drew TreScott, besides having a personality that would eminently fit her for the impersonation of romantic heroines, appears to possess a tragic force that would secure exceptional success in such roles as Lady Macbeth, Lorraine Borgia, Blanche, or Cleopatra. Possessed of a stage presence that is at once impressive and fascinating, she has a voice of unusual tone and the quality, with abundance of power.

Frederick Ward Co., Season 1901-1902.

and exquisite flexibility, while her comprehension of the value of intonation and facial expression is altogether extraordinary. In short, the artistic side of her mentality has been cultivated to such an extent that she knows just how to make the most of the natural gifts with which Nature has blessed her.—NEW ORLEANS TIMES-DEMOCRAT, Oct. 1, 1901.

**MAUDE KNOWLTON**

THE PEERLESS YANKEE COMEDIAN,

**JOHN KEEFE**

Among the company is John Keefe, whose character studies of country Bibles have pleased him to the lamented Owen.—Columbus State Journal.

Permanent address, Ymca.

**ANNIE WARD**

WITH MRS. FISKE.

**TIFFANY**

MABEL

**MONTGOMERY**

Leading woman. F. F. Proctor's Big Stock Co.

15th Ave. this week—The Private Secretary.

**James A. Young**

FEATURED—MARCUS VINICIUS.

Carpenter's QUO VADIS CO.

Address Kansas.

**RICHARD BUHLER**

LEADING MAN.

Greenwall Columbia Stock, Brooklyn, N. Y.

**JANE KENNARK**

Leading Woman.

Re-engaged, Auditorium Theatre, Kansas City, Mo., Season 1901-1902.

**DANIEL FRAWLEY**

STARRING TOUR.

Secret Service,

The Only Way,

Brother Officers,

The Lairs, Lord and Lady Algy.

**ALICE JOHNSON**

LEADING WOMAN.

Murray Hill Theatre, New York City, Season 1902-1903.

**ETHEL FULLER**

Engaged for Leads.

Gotham Theatre, Brooklyn, N. Y.

**Daisy Lovering**

WOODWARD STOCK CO.

KANSAS CITY.

**FRANK D. NELSON**

Acting Baritone, Comedian, Opera, Comedy Productions.

**ESTHER BARTON**

Character Soubrette.

DISENGAGED.

343 West 57th Street.

**ADELAIDE FITZALLAN**

To Miss Adelaide Fitzallan must be accorded credit such as only one actress who had not had a previous great reputation has achieved this season. Miss Fitzallan surprised every one present by her impersonation of Lorraine Borgia. Her voice was beautiful, graceful, full of fire, strong, womanly, natural and artistic. She was a revelation, and there cannot be too much praise accorded one so truly an actress. Miss Fitzallan can to-day aspire to any position in the range of the deeply emotional and powerful.—New York Evening News.

NEW YORK PRODUCTIONS OR FIRST-CLASS TRAVELING ENGAGEMENTS.

Cable or Letters, 4 Montague St., British Museum, London, W. C., England.

**FANNIE TRUMBULL**

SOUBRETTE.

Gotham Theatre Stock Co., Chicago.

Old Moss in The Geese.

## PROFESSIONAL CARDS.

**KATE CORCORAN**

WITH

**BONNIE BRIER BUSH.**

Address 210 West 11th Street.

## PROFESSIONAL CARDS.

**PERCY WINTER**

Stage Director.

Engaged for Season of 1901-1902.

Address all communications to the office of the Dramatic Mirror.

**LAWRENCE GRATTAN**

SPECIALLY ENGAGED for a term by the Pike Stock Co., Cincinnati, O. Opening in Brother Officers.

Lawrence Grattan, leading man, having closed his special engagement with the Pike Theatre Co. Cincinnati, will consider offers—Stock or Combination. Address Actors' Society.

**HERBERT J. CORTHELL**

Season B-F. F. PROCTOR'S STOCK CO.

LEADING BUSINESS.

Address care Mirror.

**MINNIE B. LANE**

With ALICE ARCHER in JESS OF THE BAR Z.

SEASON 1901-1902.

**SYDNEY AYRES**

Next Season,

STARRING IN HEART AND SWORD.

SHIPMAN BROS., Managers.

**SEDLEY BROWN**

Dramatic Director.

WOODWARD STOCK CO., KANSAS CITY, MO.

**Augustus Phillips**

LEADING MAN.

Spooner Stock Company.

Park Theatre, Brooklyn, N. Y.

**ESTHER LYON**

Leading Woman.

AT LIBERTY.

Address Agents, or Actors' Society.

**LILLIAN LAWRENCE**

Leading Woman.

Lafayette Square Theatre, Washington, D. C.

AN ENEMY TO THE KING.—Miss Lawrence made a beautiful Juliet de Varion, a role which is in the main quiet, although it rises at times to considerable dramatic strength.—Washington Post, Dec. 17, 1901.

**Florence Deane**

DISENGAGED.

Address Actors' Society, or Mirror.

**"FLEURETTE"**

The Toe Dancer, will hereafter be known as

**"FLEURETTE DE MAR"**

This season, INGENUE, Foxy Grandpa Co.

**LILLIAN LANCASTER**

LEADING JUVENILE.

Carpenter's QUO VADIS CO.

Address Mirror.

**ELEANOR FRANKLIN**

LEADING WOMAN.

Address Mirror.

**EVA TAYLOR**

LEADING WOMAN. Castle Square Theatre, Boston, Mass.

JIM THE PEWEE.—Much the same talk was that of Miss Taylor in the important character of Mrs. Bixton, and with an intention to make by comparison it may be said that she grew with the increasing demands made upon her. In the closing scene of the fourth act, when she discovers her husband to have been the finger of the letter which caused her from France, her early love, she exhibited a convincing mastery of the emotion of the moment; and in the hour scene in which she discovers his readiness to kill she was truly devoid of without sacrifice of reserve.—Boston Transcript, Dec. 11, 1901.

**TONY WILLIAMS**

AT LIBERTY.

Open for Engagement in anything except Tragedy or Grand Opera.

P. S.—Female Drammer about Saturday night in Kansas City.

Address this office.







